

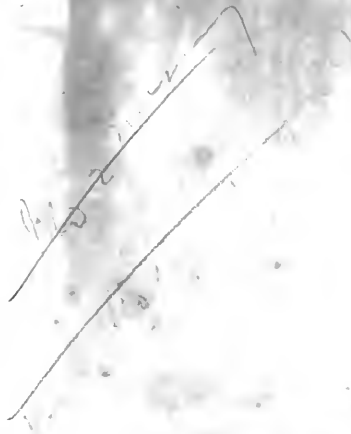
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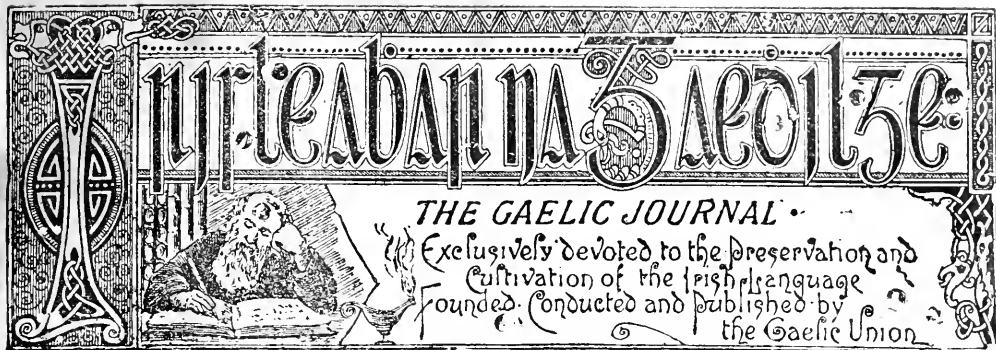
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No. I.—VOL. V.]
[No. 49 OF THE OLD SERIES.]

DUBLIN, MARCH, 1894.

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THE GAELIC JOURNAL.

VOL. V., No. I.

Price 6d. a copy, post free ; Annual Subscription, 6s.

With this number we commence a new series of the *Gaelic Journal*, which we hope to issue monthly for the future. The sale of the whole impression of No. 48 has encouraged us to think that a monthly issue of the Journal will find a sufficient number of subscribers to pay for printing and publishing. Our subscribers at present are of various classes—(1) those who have paid in advance for the twelve monthly numbers ; (2) those who pay in advance for any time they wish ; (3) those who pay sixpence in advance for the next number only ; (4) those who endeavour to extend the circulation of the Journal by taking a number of copies of each issue, returning, after a time, the unsold copies and the price of those disposed of.

We respectfully invite friends of the Irish language to assist the Journal in any of those ways. All communications to be addressed to the Editor.

We have to thank the Irish Press for their notices of our last number, which were the means of making the existence of the Journal known to many. We have also to thank cordially many gentlemen who obtained subscriptions from their friends. Some gentlemen sold 100 copies ; others, 30, 20, 12, 6, &c., &c.

Our Easy Lessons have been received with much favour, and many correspondents have kindly sent suggestions. It is, in a way, to be regretted that so much of the Journal is taken up with matter so elementary, but a good foundation for Irish studies is the first requisite. Besides, nine-tenths of our subscribers are beginners.

Matter intended to be printed should be written carefully and legibly. Preference will be given to simple Irish prose, modelled on the spoken language.

All the back numbers of the *Gaelic Journal* can be had except No. 4. Price, post free, 6d. each. There are only a few copies of No. 48. The table of contents of Vol. IV., with photograph of Dr. O'Donovan, will be sent, post free, for three stamps.

EASY LESSONS IN IRISH.

(Continued.)

§ 56. EXERCISE VI.

blar (blos), taste lag (Log), weak
bhar (brish), verb, break mlar (mil'-ish),
únta (dhooN'-thä), sweet
closed, shut mol (mül), verb, .
ḡránáir (graun'-aurdh), praise
Granard

§ 57. Atá mé lag, atá tú lag, atá an capall lag. Fás an boiar únta fós, ná bhar an glar mói ar an boiar. Atá capall mói ag an tobair. Atá an báó ar tí. Fás an báó ar an tí fós. Atá mé ag ḡránáir fós

§ 58. Do not praise me. Do not praise

Conn yet. Conn is young. The door on the fort is closed. The boat is clean. The field is green yet. Conn is at Granard yet. Praise the country—do not leave the country.

EXERCISE VII.

§ 59. As we have seen, the Irish word corresponding to *am*, *art*, *is*, *are*, is *atá*. The negative form, corresponding to *am not*, *art not*, *is not*, *are not*, is *níl* (*neel*). Examples: *níl mé tinn*, I am not sick; *níl tú óg*, you are not young; *níl pé*, *níl rí*, he is not, she is not. *Níl Art agus Conn ag an tobair*, Art and Conn are not at the well. This word *níl* is a shorter form of the phrase *ní fuil*, as we shall see.

§ 60 In sentences like *atá Art agus Conn óg*, Art and Conn *are* young, it will be noted that, as in English, the adjective does not take any special form. In many other languages, the adjective would be in the plural, agreeing with the two subjects of the sentence. So in the sentence *atá na fir óg*, the men are young, the adjective *óg* does not take any new form, although the subject is plural. This is true only of adjectives *after* the verb "to be."

61. Another use of the preposition *ag*, at. The English phrases, "I am going, I am growing," etc., were formerly sometimes written and pronounced, "I am a' going," etc. This was a shorter form of "I am *at* going." In Irish, *ag*, at, is always used in translating the present participle; as, *atá mé ag dul*, I am going; *atá Conn ag fáil*, Conn is growing.

§ 62. VOCABULARY.

<i>oo</i> (<i>dhū</i>), <i>preposition</i> ,	<i>níl</i> (<i>neel</i>), am not,
to	art not, is not,
<i>oo'n</i> (<i>dhūn</i>)= <i>oo an</i> ,	are not
to the	<i>ó</i> (<i>ō</i>), from
<i>dul</i> (<i>dhul</i>), going	<i>ó'n</i> , from the
<i>fáil</i> (<i>faus</i>), growing	<i>olann</i> (<i>ūl'-āN</i>),
	wool

§ 63. *Fág an báog ar an tír fóir*. *Níl an báog ar an tír*; *atá an báog ag an tobair*. *Níl an lá te*. *Níl an tobair tinnim*. *Níl an capall móir*. *Ná fan ag an voiar*, *atá mé ag dul ó'n voiar oo'n tobair*. *Atá mé*

ag dul oo'n oún áir. *Atá balla móir, áir ag an oún*. *Atá Conn óg, agus atá pé ag fáil fóir*.

§ 64. I am not going from the fort yet; I am not going to the well. The day is hot, I am not hot. The field is not green. You are not at Granard. The horse is going to the well. Leave the wool on the stool. The wool is white (*bán*). Una is young, she is tall, and she is not weak. Nora is weak, yet, she is growing.

THE SOUNDS OF THE LETTERS C AND S.

We think it better to defer the study of these sounds until we have spoken of combinations of vowels.

EXERCISE VIII.

§ 65. There are two things which make the spoken language of Ulster and Munster different from that of the west of Ireland. These two points of difference are (1) the syllable to be accented, and (2) the pronunciation of the vowels.

§ 66. We have already stated in § 22, that in words of two syllables, the first syllable is the one to be accented, and many examples have been given. In this and the following lessons we shall, until further notice, speak only of words of two syllables.

§ 67. Looking over Irish words, we shall find they can be divided into two classes, simple words, and words formed from simple words by the addition of a termination. For instance, *áir*, *high*, is a simple word; *áiríán* (*aurdh'-aun*), a *height*, a *hill*, is formed *áir*, by adding the termination *-án*.

§ 68. Simple words are accented on the same syllable in every part of Ireland; compound words are not.

§ 69. The most common terminations of compound words are *óg* and *-ín*, which have a diminutive force; and *-án*, which in some words has a diminutive force, and in others has a different meaning. In Munster Irish, all these terminations, and many others, are accented. In Ulster, on the contrary, the tendency is not only to accent the first syllable as in Connaught, but also to shorten unduly the last syllable.

§ 70. EXAMPLES :

	Conn.	Ulster	Munster
brádan, a salmon	brodh'-aun	brodh'-än	brodh'-aun'
capán, a path	kos'-aun	kos'-än	kos-aun'
ur-lár, a floor	ur-Laur	ur'-Lär	ur-Laur'

71. Even in Connaught, a few words are pronounced with the accent on the second syllable. The commonest of these are arán (or-aun', in *Ulster*, ar'-an) bread, and Tomás (thum'-aus', in *Ulster*, thom'-as) Thomas. The accentuation of ádá has been already noted. Some words adopted from foreign languages have retained the foreign accentuation, as, coriún (kür-ön') a crown.

§ 72. Adá brádan móir ar an tír. Níl brádan ar an tír. Fás an brádan ar an ur-lár. Uirlár glan. Ná fás an rólár ar an ur-lár. Adá capán as bual ó'n roiar oo'n tobair. Fás an cú as an roiar. Ná fan as an roiar. Adá arán ar an ur-lár.

§ 73. The path is clean (and) dry. The path is not dry; the path is soft yet. The well is full. Do not leave the salmon on the stool. The salmon is clean. A fresh salmon. The hound is young; he is growing yet. The hound is at the well. Fresh sweet bread. Thomas is going to the well.

EXERCISE IX.

We now come to the pronunciation of the vowels.

§ 74. In Ulster the vowels *a* and *o* are sounded peculiarly, thus:—

a is sounded like *aa* in phonetic key

<i>a</i>	"	"	<i>a</i>	"	"
<i>ó</i>	"	"	<i>au</i>	"	"
<i>o</i>	"	"	<i>o</i>	"	"

EXAMPLES:

báa (baadh), mála (maal'-ä), glar (glas), asál (asäl, ós (aug), fós (faus), roiar (dhor'-äs), goir (gorth).

The Word	Meaning	Conn.	Is pronounced in Munster	Ulster
ábrán	hill	aurdh'-aun	aurdh'-aun'	aardh'-an
móran	much	mör'-aun	mör'-aun'	maur'-an
oibós	thumb	ürdh'-ög	ürdh'-ög'	ordh'-og
cillín	little church	kił'-een	kił'-een'	kił'-in

§ 75. PRONUNCIATION OF THE VOWELS IN MUNSTER.

In Munster the vowels in words of two or more syllables are pronounced regularly; as, balla (boL'-ä) capall (kop'-äL), ime (im'-ě), of butter. It is only in monosyllables (and, to a very slight extent, in words formed from these monosyllables) that any irregularity of pronunciation occurs. The irregularity consists in the fact, that in monosyllables containing *a*, *i*, *o* short before *ll*, *nn*, or before *m*, the vowel is lengthened in sound.

§ 76. This lengthening of vowels is noticeable from Waterford (where the lengthened vowels have a very peculiar sound) up to Galway, where the lengthening is much less marked. Curiously enough, the same lengthening is to be noticed at the opposite extreme of the Gaelic-speaking district, the north and north-west of Scotland.

77. In all districts there is a perceptible lengthening of vowel sound before *-ll*, *-nn*, *-m* at the end of monosyllables. Thus, the vowel sounds in mill, rinn, cor are everywhere longer than those in mil, rin, cor. Compare the vowel sounds in the English words—weld, welt; curd, curt; grand, grant.

78. What the effect of the Munster lengthening of vowel sounds is, can be seen from the following table. We do not pretend to give all the shades of pronunciation of various parts of Munster.

The word	Is Pronounced in	Connaught	W. Munst.	E. Munster
<i>a</i>	małł	moL	mouL	ma'-oul
	oall	dhoL	dhouL	dha'-oul
	am	om	oum	a'-oum
	crann	kroN	kroun	kra'-oun
<i>i</i>	im	im	eem	eim
	milł	mił	meel	meil
	cinn	kiu	keen	kein
	binn	biu	been	bein
<i>o</i>	połł	pöL	pouL	
	tiom	thrüm	throum	
	onn	dhüN	dhouN	

79. In the phonetic key will be found the sounds to be given to "ou," and "ei." The East Munster *a-ou* is pronounced rapidly. Sometimes the sound of *oo* is given in Munster to *o*; as *anonn*, over (in Conn. *än-üN*, in *Munst.* *än-ooN*).

80. We can now introduce many familiar words involving these prolonged vowel sounds. In the table

above, § 78, we have given the pronunc'ation of some, viz. :—

am, time	im, butter
binn, sweet	mall, slow
ciann, a tree	mill, destroy
vall, blind	poll, a hole
conn, brown-haired	tiom, heavy

81. milip = sweet to taste; binn, sweet to hear.

82. *Atá blar milip ar an im úr. Atá arís óg agus atá ré vall. Atá poll móir as an tóin. Atá ciann móir as fáir ar an áiríán. Atá an capall mall. Atá an mála tiom, níl an mála lán fóir. Ná mill an balla áirí. Níl Conn bán, atá ré conn. Atá Tomás as an voipar, agus atá úna as vól anonn vo'n tobair. Níl arís tiom, atá ré óg agus lag fóir.*

§ 83. Leave bread and butter on the stool. Do not praise a slow horse. There is a large, green tree at the well. Conn is blind; Art is not blind. The boat is long and heavy. The tree is not green yet; the tree is dry. There is no bread on the floor. The heavy boat is on the land. Do not break the heavy lock; leave the door closed. Leave the heavy bag on the floor.

EXERCISE X.

§ 84. Other examples of Munster pronunciation :—

	Conn.	Munster
cam, crooked	kom	koum
Cill-naia, Kildare	kił-dhor'-ā	kēel-dhor'-ā
conn, air of song	fūn	foun
gann, scarce	gon	goun
linn, a pool	lin	leen
cinn, sick	tin	teen, tein

§ 85. The sounding of *ó* as *ú*, sometimes heard in Munster, is to be avoided, as *Nóia* (Noor'-ā), *móir* (moor), *nó* (Noo).

§ 86. *Bí* is the imperative mood, second person singular, of the verb, "to be;" as, *ná bí mall*, do not be late.

§ 87. *ván* (dhaun) *ió* (rōdh) a
a poem road
long (Lūng) a *rinn* (shin) we
ship *oir* (ōr) gold

§ 88. *Níl tú as Cill-naia, atá tú as Shánáir fóir. Atá mé cinn, lag. Atá an báir móir, tiom, ar an linn. Atá long ar an tír. Níl long ar an tír, atá báir móir ar an tír, agus atá an báir úr ar an linn fóir. Atá im úr gann. Atá rinn as vól vo'n tobair, fás íolair as an voipar. Atá an ciann móir, as an linn, glar fóir.*

Níl tú óg, atá rinn óg fóir. Atá an ciann cam. Ciann móir, cam. Atá rinn mall. Atá rinn binn ar an ván. Atá an glar tiom. Ná bí mall, ná fan as an tóin áirí. Atá an ván úr. Atá an rinn úr binn. Atá an ió cam. Níl tú ar an ió fóir.

§ 89. There is a green tree at Kildare. Do not leave the heavy boat on the land. The ship is new. A new ship is going. Thomas and Art are sick yet. Thomas is not sick. Gold is scarce. There is gold at the fort. We are not warm yet. There is a sweet taste on the fresh bread. The young tree is growing yet. There is not a sweet air in the long poem. The poem is not long. The wall is high. The ship is not heavy; the boat is full and heavy. There is a heavy lock in the high door. You are not weak; you are young and healthy. Art is wearing a new coat, and the coat is long (and) heavy. The young horse is on the road.

EXERCISE XI.

§ 90. SOUNDS OF GROUPS OF VOWELS.

In Irish, as in English, vowels are grouped together in three ways. (1.) In the word *ruin*, the *u* and *i* are pronounced separately; the *u* being pronounced distinctly, and the *i* somewhat obscurely. The same may be said of the *e* and *a* in the word *real*. (2.) In the word *round*, the sounds of *o* and *u* melt into each other, forming what we call a diphthong. (3.) In the word *mean*, the *ea* represents one simple vowel sound, like that of *e* in *me*. But as this one vowel sound is represented in writing by two letters, these two letters, *ea*, are called a digraph. Other digraphs are *ai* in *main*, *ou* in *through*, *ae* in *Gaelic*, *ao* in *gaol*, *oa* in *goal*, etc. We shall now examine the vowel-groups in Irish.

§ 91. SOUNDS OF *ia* AND *ua*.

ia is pronounced ee-ā, almost like *ea* in *real*.
ua " oo-ā, " " *ui* " *ruin*.

Each vowel is pronounced separately, the second vowel being obscure.

§ 92. WORDS.

cuan (koo'-ān), a	mall (nee'-āl), Niall
harbour	ígan (shgee'-ān), a
dia (dee'-ā), God	knife
fiál (fee'-āl), gene-	íao (shee'-ādh), they
rous	íuar (soo'-ās), up, up-
íuar (foo'-ār), cold	wards
íual (goo'-āl), coal	uan (oo'-ān), a lamb

§ 93. *Atá an lá íuar, tiom. Níl an lá íuar, atá an lá te tiom. Níl mall agus arís cinn, atá íao óg agus ílán. Fás an*

ṙṡian aṙ an ṙṡól. Atá capall aṡur uan aṙ an ṙṡó. Fás an ṡual aṙ an uṙiláṙ. Atá uan óṡ aṡ an tobáṙ. Atá an capall aṡ uul ṙuar ó'n tobáṙ uó'n ṙṡó. Níl ṙiao tinn, atá ṙiao ṙlán, atá ṙinn óṡ.

§ 94. Hot bread, cold bread. Conn and Art are not at the door; they are going over to the road. God is generous. The knife is not long. There is not wool on the lamb yet. The wool is not long. A ship and a harbour. They are not young. The harbour is big. Niall is young and tall. The coal is not clean; the coal is heavy. Art and Niall are going over to the door. Una is going up to the fort. Do not leave the coal at the door.

EXERCISE XII.

§ 95. SOUNDS OF THE DIPHTHONGS eo AND iú.

Each of these diphthongs has a long sound and a short sound.

The long sounds of eo and iú.

eo is sounded as (yō):

iú " " (ew).

NOTE.—In the beginning of words eo sounds like ō. In many other cases, also, we can represent this sound most easily by the same symbol ō.

§ 96. WORDS.

carúṙ (kos'-oor), a	eóṙma (ōr'-Nä), barley
hammer	inneoin (in'-ōn) an
ceól (k-yōl), music	anvil
ciann (see § 78),	leóṙ (lōr), enough
mast of ship	tós (thōg), lift, raise
uṙṙeós (drish'-ōg),	
a brier. Mun-	
ster (drish'-ōg')	

§ 97. leóṙ is most often heard in the phrase ṡo leóṙ (gū lōr), enough.

§ 98. Atá Conn óṡ ṡo leóṙ fōṙ. Atá an ṙeól móṙ. Níl an eóṙma aṡ fár aṙ an ṙṡó. Atá an uṙṙeós ṡlar. Ná fás an báó aṙ an linn. Níl im ṡo leóṙ aṙ an aṙán fōṙ. Atá an ceól binn. Níl an ceól binn, níl ponnn binn aṙ an uán. Atá uṙṙeós aṡ fár aṙ an uán. Atá an báó aṙ an linn. Atá an ṙeól aṡur an ciann aṙ an tíṙ.

§ 99. The sail is not large. Lift up the large sail. Leave the hammer on the anvil. The anvil is heavy; the hammer is not heavy. Leave the anvil on the floor. A brier is growing at the door. The brier is long (and) crooked. The big boat is going

up the harbour. A ship, a boat, a sail, a mast. There is sweet music at the well. I am going up to the well. The barley is green yet. The barley is fresh (and) sweet.

EXERCISE XIII.

§ 100. LONG SOUND OF iú.

Examples—ṙiú (few), ṙiúl (shewl, shool), iúl (ewl), uíuṙ (dewr), ciúl (kewl). At present we cannot conveniently introduce the few words containing iú into the exercises.

§ 101. SHORT SOUND OF eo AND iu.

In addition to the long sounds, eo and iu have a short sound. The short sound of both can be represented by (yū). There are only a few words containing this sound, and these words cannot be introduced at present.

§ 102. It is usual now to write eo and iu without any mark of length over the last vowels; it is to be understood therefore that eo and iu always represent the long sounds given above in § 95.

SPOKEN GAELIC OF DONEGAL.

Óioṙṙac Óúnn-Alc.

JOHN C. WARD.

Ṗaṙ le Ṗub ṡo m-béaṙṙac ṙé aṙ, 7 u'imtíṡ leṙ 'na uéir, a cú le n-a cóṙ, a ṙeabac aṙ a boṙ, 7 a eac caol uonnṙaoi n-a tóin, ṡo m-bamṙeac ṙé ṙibe ué'n ṡaoit 7 naé m-bamṙeac an ṡaoit ṙibe ué. Nuaiṙ a b'áṙo uó-ṙan, &c. Lean ṙé an ṡeaṙṙeac ṡo u-táinic néoin beaṡ, c. 7 ṡo uṙṙeac le tuirim na h-oróce tuṡ ṙé iaiṙiáṙ a uul ṙṙeac i u-taóib caṙṙaige acṡ ṙuṡ Ṗub aṙ a uá cóṙ uaiṙuonnaṡ 7 ṙiaṙṙ ṙé é.

ṡṡaṙṙeac eacilleac a bíṙṙ an bṙuṙṡin amaé "Cé ṙun a ṙiaṙṙ Coimṙoim an lúit?" "Tá ṙuṙe" aṙṙa Ṗub Níac a' Óioṙṙaiṡ "7 a ṙiaṙṙeac tuṙa fōṙ uá ṡ-cuṙṙea móṙán iaiṙṡaoit óṙṙi." Óṙuio Ṗub ṙuar leṙ an teimíṙ 7 teit an éailleac ṙioṙann a uoiṙaiṙ. "Cao éuige naé ṙuṙṙeann tú aboṙ aṡ an

ceimrò," aipra Dub? Beròeas eagla oim go m-buailfeas an beatac móir rin pieab oim, no go m-bainfeas an beatac rin eile rglam aiam, no an beatac beas rin gob aiam." "Da m-beròeas beatac agam-ra le n-a gceangal, ceanglócamn iao" aipra Dub Thapraing an cailleac trí mbe pionn-parò ar poll a h-eapcail 7 éas rí cuige iao. O' feuc Dub ceann aca aip a meup 7 gaeip rí é go o-tí an cnáim. Leir rin éas rí iao 'ra teimrò 7 iugne ríao trí bhoirg móira, 7 ceangail rí na beirig le trí pioaib. Nuair a bí an cailleac tamall aig an ceimrò dubairt rí le Dub nac o-tug rí fargas tige nó teap teimeas do don fepa aipam nac maipbfeas maip ve cuio an iug ví. "Maifeas" aipra Dub "ní berò mipe níor meapa 'na các," 7 cuair rí amac 7 maipb rí maip 7 tug irteaé é. Chait rí ceapraima ve cuici. Thapraing rí é trío an gpioraig, trío an gpiaraig, trío a fiacla paoa buròe, 7 fluirg rí é.

"Biaò, biaò nó tpoio," aip an cailleac, &c.

Le rgeul paoa a deanaò goipio, tug rí trí ceapraimnaea ví 7 cuip rí tpoio aip maip nac o-tabairfeas rí tuille ví. Bí an cailleac aig bpeit buair 7 rgaip Dub amac "Cuioeas, cuioeas a eic." "Teann, teann a mbe 7 bain an ceann ve'n eac" aip an tpean-cailleac. Ir voirge oam me bpiúgce, oóigce aip eúl mo éinn 'ra teimrò" aip an mbe. Thoirg an eac aig cuioeas le Dub acé 'na berò rin 7 uile bí an cailleac aig bpeit buair gup rgaip rí aip a éú 7 aip a feabac. Buairleas an t-eac pieab uipui, baimeas an eú rglam aipoi, 7 pioc an feabac an óa fíuú aipoi, gup élaorò ríao í. Nuair a bí rí a cómaip a beir maipb, "Póil, póil" aip rípe "na maipb mé 7 beaprairò mé mo flac oipaoiréacéa oúit, 7 tíg leat do beap-bpiáaip atá 'na capraig fíor anhrin le taoib an oipair a deanaò beó aip leite." "A cailleac falaé, ir liom féin an t-plac rin ó do lá-ra amac," aipra Dub, 7 leir rin bain rí an ceann ví. Rug rí aip an t-plac

oipaoiréacéa 7 buair rí an capraig a bí le taoib an oipair, 7 o' eipig a beapb-piaaip ríuar beó, beiréac com maip 7 bí rí aipam. Rígne rí an iuo céatona leir an eac, leir an éú 7 leir an t-peabac. Aip n-oóigce bí luigáip móir aip na beapbpiáaip 7 éas ríao an oiròce rin go rúgac inr an bpiúgín. Aip maipoin lá aip n-a bápac tug ríao raprairò aip an baile. Nuair a bí iuo aig tpuall leó toipig Dub aig inhrinc maip tápla oó ó o'fág rí an baile 7 dubairt rí naip cuip iuo aip bíc oipao iongancaip aip leir an bean a cuipéas a luirò cuige inr an teac móir aip bain rí faoi ann an oiròce poimie. Réip maip o'innir rí o'aitin Donn gup bí a bean féin a bí ann 7 o'eipig an oipao rin feipge aip gup buair rí Dub le plait na oipaoiréacéa 7 iugne rí capraig cloiròe ve, agur o'imicig leir ann a' capleáin a paé a bean ann. Nuair a beannaig irteaé ann, faoil rí nac paé an oipao feapab-fáilte aig n-a mnaoi poimie 7 buó cóip 7 fuair rí amac uaité go veáip rí éugcóip aip a beapbpiáaip. Go luac aip maipoin lá aip n-a bápac, o'imicig rí go o-táimic rí com paoa leir an áit a beap rí capraig ve Donn, buair rí le plait na oipaoiréacéa e 7 o'eipig rí ríuar beó aip. Shiubail ríao leó go o-táimic ríao ann a' capleáin, 7 fuair ríao an uile oúine ann rin faoi bpión móir. In-nhréas oóibce go o-táimic Ceann gpiagac na g-Cleapann ar an Oóman Shoir 7 go o-tug rí bean Ohoinn leir le beir 'na mnaoi aige acé pul aip fág ríao an capleáin, cuip rí faoi gaeapb é lá 7 bliadain ve rpar a éabairt ví pul a b-pórfpaoe iao. O'imicig Donn 7 Dub 'na noéir, lá aip n-a bápac 7 fíubail leó go o-táimic neóin beas, &c. Ní facarò ríao teac móir a b-pao uaité no teac beas nbeap oóibce, acé teac beas amáin, pionn, pionnagac, vonn, vonnagac; gan bun cleite amac nó báip cleite irteaé acé an cleite beas amáin a bí aig deanaò oíoin 7 fargairò vo'n teac a lig. Chuair ríao

irteac 7 o'eiug fcan-uine beag liat 7 cuir fálte iomh Ohonn m'ac a' Oioirfaig 7 a dearbhrátaí. Chait ríao an oirde rín tman le fíannuigeac &c. O'innir an fcan-uine doibhte go iab Ceann Shuagac ná g-Clearann ann rín a méir 7 bean bhrónac leir. Nuair a bí ríao aig imteacat air maroin, o'iair an fcan-uine oirra an gábeann ir mó a m-beirdeac ríao ann go o-tigeac ríao air air r'gairt a deanao air m'aoa Ruat na Coilleac Cnaobairge 7 go o-tioirac rírean le cuirdeac cuca. O'fag ríao rlan 7 beannaat aige 7 ríubal leó go o táinic neoin beag agur veirdeac an lae 7 connaic ríao teac beag 7 cuaró irteac. Chuir fcanuine beag liat a bí 'na fúide le coir na teineac fálte iómpa, 7 o'iair oirra panaat aige an oirde rín. O'fan 7 nuair a bí ríao aig imteacat uaró air maroin dubairt ré leó an gábeann ir mó a m-beirdeac ríao ann, go o-tigeac ríao air air, r'gairt a deanao air Sheabac na Coilleac léite 7 go iacrao rírean a cuirdeac leó. An ríomao h-oirde o'fan ríao aig fcanuine eile 7 air imteacat doibhte air maroin uaró o'iair ré oirra an gábeann ir mó a m-beirdeac ríao ann, go o-tigeac ríao air air, r'gairt a deanao air Ohóbran Donn Loapóil (Feabla) 7 go o-tabairfeac rírean táirail doibhte. Shiúbail ríao leó go iab ríao inr an Oóman Shoir 7 go o-táinic ríao go cúirt 7 cairleán Chinn Shuagair na g-Clearann. Bí ré féin air ríubal aig reilg, 7 ir amlaó mar fuaí ríao an bean a o'fuaouig ré 'o Ohonn m'ac a' Oioirfaig aig cairaó a cinn le cíaí oí 7 í 'na fúide i g-caaoir airgí. Bí luatáir mór uirí iómpa 7 nuair a táinic an ríacóna cuir rí i b-folaó iao. Com luat 7 táinic an Shuagac irteac air an oirar "Fuo, fao, féuróige, moúigim bolao an éirionnaig binn b'reugairg in mo tíg-re" air rírean. "Dubo!" air an bean nac b-fuil a fíor agat go motócaró tú bolao éirionnaig in oo tíg com fava 7 beirdear m're ann.

Air maroin lá air na bárac, rú air iméig an Shuagac a fíeilg o'fíarpuig an bean oe cá iab a anam 7 o'innir ré oí go iab ré faoi leic an oirair. Aig teacat abailé oó, ríacóna, fuaí ré leac an oirair cúim-uigíte le ríosa 7 ríol 7 o'fíarpuig ré cao é an rát a iab rín oeanca. Dubairt an bean leir gur mar gáill airrean a iugne rí é. Chuir ro átar móir air 7 dubairt ré gur córamail oá m-beirdeac a fíor aici ca iab a anam go m-beirdeac rí go mar oó. Leig rí uirí go iab fearg uirí mar náir innir ré an fíunne oí. Sul air iméig ré air maroin lá air n-a bárac o'feuc rí fagail amac uaró cá iab a anam 7 dubairt ré leite gur i g-cairraig móir air óul an tíg bí ré. Chúim-uig rí an cairraig le ríosa 7 ríol 7 nuair a táinic an Shuagac abailé ríacóna leig ré gáige ar air éirí go b-feicea an oúmaran oub a bí fíor air éoin a gáile. O'fíorpuig an bean cao é aóbar a gáige 7 dubairt ré gur fa'n córu-ghao deaí a iugne rí air an cairraig 7 gur b-fearac oó anoir oá m-beirdeac a fíor aici ca iab a anam go n-oearao rí an-móir oe. Leig rí uirí go iab fearg 7 mí-fárac móir uirí agur annirín o'innir ré oí go iab cian ríunneoirge inr an gáiriaró; iréig inr an éirann go iab reite 7 inr an reite go iab laca 7 inr an laca go iab ub 7 nac muirbérde eirrean a coirde go m-buailfíde leir an ub rín é ór coinne an oúmaran oub a bí air éoin a gáile 7 mar rín oe gur faoil ré go iab léar aige cóim fava air a faogal 7 bí aig aon fear eile faoi an oóman.

Cóim luat lá air n-a bárac 7 mear Donn Mhac a' Oioirfaig go iab an Shuagac fao móir ar baile fuaí ré an tuag b'irte beáimac a bí aig an Shuagac faoi colba a leapta 7 coiréig ré aig gairrao an éirann ríunneoirge 7 le gac buille o'ar buaileac air an éirann leir an tuag beáimac éail an Shuagac neair céao fear 7 cóim luat 7 motúig ré é féin aig fár lag eug ré iairiaró air an baile. Nuair a cuaró aig Donn an

críann a leasáó 'óiméigí meite de pára amác ar 7 ígairt Donn ari Mhacáó Ruad n-a Coillead Cíobairge 7 éamio ré 7 ius ré ré ari a meite 7 íarib ré é. 'Óiméigí laea amác ar ari eiceos 7 ígairt Donn ari Sheabac na Coillead léite 7 éamio ré 7 ius ré ari an laea nuair a bí í ag sul. or cionn loea. Thuit ub arioi íor iní an loe 7 ígairt Donn ari Ohóbrian Donn Loearóil 7 éamio ré 7 íuair an ub. Leir rin bí an íruagá aís earriaingt in aice leir an baile 7 le méro na íeirge a bí ari, bí a éiaor íoríarite iní an íuoét go íab an úiaíadan ub a bí ari éoin a íoile ari íeiceáil. Chuair Donn ari a leat-íun 7 buair ré an íruagá le h-urícuí de'n ub or comne an úiaíadan ub a bí ari éoin a íoile 7 éuit ré íor íarib.

Bí luéíáirí íóirí oíia, ari n-óóíte, 7 éait íao an oíóe rin go íúgáe. 'Ó'ás íao an 'Óóían Shoirí Lá ari n-a báiae ásur éus íao íaríaró ari an baile. Bí luéíáirí 7 an-luéíáirí íómpa. Thuit Dub Mhac a' 'Óioíarí 7 ígíáó leir an íaríia íngin a bí aís an íuine íaral. Íuair íaríar méíeac 7 éléíeac íuríe 7 íóíaró íao 7 íúígeacó banair éúíeá, éúíeá a íarí naoi n-óóíte 7 naoi lá 7 íurí í-íearí an lá íeíuonnac 'ná an éeio lá.

Chuair íaríar an í-áé, íuríe an éloacán, báíeacó íaríar 7 éamio íuríe.

Críóe.

(Buó ínáéac a íao leir an ígeuláíe í íuóíe ígeul a íríóénuíáó "Mile beannaé le h-anamíab ío éáííe" iní an áit ío.)

We shall give some notes on this story in next issue.

Gaelic Notes.

The best news of the past month is the establishment of an active branch of the Gaelic League in Derry. The members meet in St. Columb's Hall, and the classes are conducted by Mr. Neville, who has quite recently received a certificate for teaching Irish. A ladies' class is about to be started. The Derry branch has also furthered the circulation of the *Gaelic Journal*, up to forty copies having been taken in the district. We need hardly add, that much of the impetus given to Irish studies in Derry is due to the warm support and encouragement of the *Derry Journal*.

The National Teachers of Donegal, in their meeting at Stranorlar on March 10th, passed a resolution pledging themselves to use every effort towards the revival and extension of the study of Irish. In speaking to the resolution, Mr. Deeny, of Carradoan, said, with truth, that it is not the fault of the National Teachers that Irish is not taught in schools. Teachers are hampered and restricted in their manifold duties by a system little known to outsiders, and all their efforts will not amount to much, if they are not assisted in other quarters, from which they have a right to expect encouragement and assistance. The speaker went on to say:—"I do not know whether or not it is generally known, but, nevertheless, it is a fact, that in a college which sends out a very large number of trained teachers year after year, there is not a Professor of Irish, nor is the subject taught. I refer to St. Patrick's Training College, Drumcondra. I believe the same remark, too, applies to the other training colleges. I do not know if the Marlborough-street College is an exception. I speak from experience when I say that many teachers are anxious while in training to study the Irish language, if the opportunity were afforded. I knew teachers at training—first-class candidates—who would have selected Irish in preference to either heat or electricity if permitted by the authorities of the college to do so; and I am confident that many of the two years' students would also present themselves for certificates if the subject were taught. But, paradoxical as it may appear, though there is a Professor of Latin and a Professor of French, there is no Professor of Irish, unless recently appointed. I am still speaking of St. Patrick's Training College, which was the one I attended, but I believe the same remarks apply equally to all the Dublin training colleges, with the exception, perhaps, of the Marlborough-street College. I am aware that the authorities of St. Patrick's Training College have recently been approached with a view to the appointment of a Professor in Irish, but with what success I have not heard. Why there should be any hesitation in the case why the subject was not taught long ago in preference to either Latin or French, is to me a mystery. I say if the Irish language is not preserved, the colleges will be more to blame than the teachers. (Hear, hear.) But apart altogether from the training colleges, the teachers, I admit, can do much by studying for certificates. Many possess certificates already, and their number is yearly increasing. There are some people who seem to imagine, however, that the teachers have only to acquire certificates in order to commence the teaching of the subject at once in their schools. It may be as well, perhaps, to dispel this illusion. Why is it that in an Irish National School pupils are prohibited from learning Irish inside of ordinary school hours, unless they have passed once in the sixth class? Yet this is a fact. Why is it again that "no pupil may be presented for examination in Irish who has not at least reached the fifth class?" Yet this also is a fact. Thus restricted, is it any wonder that the Irish language has been making slow progress? (Hear, hear.) How many of the pupils attending Irish National Schools reach the fifth class? A small percentage verily out of the total number enrolled—certainly not more than one out of every five. How many remain until they have passed once in the sixth class, and thus qualify for instruction inside of ordinary school hours, provided none of the other subjects of our cram results' system is neglected? A smaller percentage still. But is this the fault of the teachers? No; it is the fault of the system under which he teaches. The system is an English system, not an Irish system. Either the Irish language should be preserved, or it should not. If

it should not, then it has made sufficient progress; but if it should—and all unprejudiced persons must agree that it should—then let it be preserved. Whether we be successful or not, one thing is certain, and it is, that the National Teachers will do their utmost to insure its success." (Loud applause.)

Another cheering fact is the number of teachers in all parts of the country that are studying the Irish lessons in the *Weekly Freeman*. We would ask all those to work up local public opinion through the local papers, and through any persons of influence whom they may meet.

A Congress will be held in the Mansion House, Dublin, of those who are interested in the preservation of Irish as a spoken language, and who (knowing that all other efforts are futile as long as Irish is practically excluded from the schools) are anxious to see the teachers in the Training Schools afforded an opportunity of learning Irish. The Annual Meeting of the National Teachers of Ireland will also deal with the subject.

The fourth volume published by the Irish Literary Society is a collection of the addresses of Sir Gavan Duffy, Dr. Sigerson, and Dr. Douglas Hyde, on Irish literature and kindred subjects. The volume is the most interesting yet published. Dr. Hyde is engaged on a sketch of the history of Irish literature, to be published as a volume in the same series.

The *Irish Echo* of February contains some of the poems of Donnchadh mór O'Dálaigh. Abbot of Boyle, and a reprint of the first pages of Coney's Irish Dictionary. It also has a photograph and some articles by the late Father Keegan. The *Gaodhal* of the same month prints the continuation of a fine Gaelic letter, which we would wish to see translated, with notes. We are glad to see that the *Gaodhal* is doing well financially. The *Irish American* has always its large Gaelic column. We have also received the *Providence Visitor*, and the *Irish Republic*, with sympathetic articles.

In Scotland, the *Celtic Monthly* (threepence) is improving with every issue. The *Oban Times* and *Inverness Chronicle* gave encouraging notices of our last number. *Mac Talla* is still the best of the Gaelic papers.

Mr. David Comyn's papers on Irish Illustrations to Shakespeare, which attracted so much attention as they appeared in the *Weekly Freeman*, are now collected in pamphlet form—price sixpence. Mr. Comyn, as our readers know, was the first editor of the *Gaelic Journal*.

NOTES AND QUERIES.

(In giving pronunciation, the phonetic key, employed in the easy lessons, is to be used.)

(1) Translation of the word "care." Take care, *reácaim*! Take care of the cows, *veim aipeácair ar na*

buairb. Lock the door carefully, *Cuir an glár ar an noopur go cruinn*. Lay it down carefully, *leig uair go h-áicillige é* (*áicilleac* = handy, in W. Cork). He does not care about it, *níl aon vóil aige ann*. He has the care of a family, *tá cúram clainne air*. How busy he is, *nac cúramaí acá ré* (= anxious). *Dean móir-cúram*, a great business woman. *Tá a cúram síom fearca*, I am no longer responsible for it. To these E. Munster phrases we may add *tá ré i bpeigil an tige* = in care of (= i mbun, i gcionn in Connaught). For *vóil*, we usually hear *ppéir* in the West. In Meath, the sentence *níl vóil aiam ann*, is usually translated "he has no element for it," from the fact that *vóil* means (1) care for, (2) an element, creature.

(2) *ná fan ag an vópur*, or *ag an noopur*? which is the more usual? In some parts even the adjective is eclipsed: as, *air an gcnoc mbuise*, *air an bpáine mbáin*. In the genitive plural, the eclipsis of the adjective is still common; as, *ala na gcóir noub*, *i gcionn tpi n-oróce*.

(3) In Munster *eiric* is pronounced (*eish*), and *eirig* = *eirig*. In Ulster *éirig* is (*aeree*) or, sometimes, *ceeree*. In Meath, *éirig* is (*ceeree*), and *ípparó* is (*erec*).

(4) *níl mé in munn é deanaí*, I am no table to do it, especially when prevented by poverty, sickness, &c., Ulster. *nílim ionannáil* (*inneamail*? is the pronunciation in -ool' or ing-ool'?) *cum* (or *air*) *é deanaí* (Munster). These two seem to explain the western *níl mé* (in-on'), which seems to be = in munn. There are two uses of the phrase, (a) *níl mé* (in-on') *é deanaí*, or *a deanaí*, I am not able to do it, (b) *má tá an lá* (in-on'), if the day is suitable. In a former number of this Journal I equated (in-on') with *in ioncaib*; I believe this was wrong.

(5) Notice the different pronunciations of the verbal noun of the verb "to do": *deanaí* (*daan'-oo*), Ulster; *deonagá* (*deen'-oo*), W. Connacht; *deanam* (*deen'-áv*) Munster. In Munster, the verb "to do" is, in most of its parts, a regular verb, *vein*; in Meath *tein* is sometimes heard, and in the perfect, *pon*.

(6) How many? How much?

Cé meuo? (for *cé a meuo*).

meuo or *méo* is a noun masculine; gen. *méio*. Often erroneously written as a noun feminine; nom. *méio*; gen. *méioe*.

When *cé meuo* means how many in number, it is followed by a noun in the nominative singular.

When it means how much in quantity, it is followed by a noun in the genitive.

Examples; How many people, days, miles, houses, &c., *Cé meuo taine, lá, mile, teac?*

How much money, cloth, land, &c.?

Cé meuo airgí, éadaig, taláirina?

How many times? how often?

Cé meuo am?

How much time? how long?

Cé meuo amfuir?

(The above are due to Mr. Bushe, Father O'Leary of Castlelyons, MacD., etc.).

We shall be glad to hear from our correspondents the various words in use for cousins, first, second, third, etc.

Our next number will contain an article, of the greatest interest, on the names of the various seasons, by the writer of the Cú-anmanna.

GAELIC OF WEST MUNSTER.

J. H. LLOYD.

GAEOHEALT IANTHAIR CHUIGE MUMHAN.

Seo rgeul do éuala pádrais O Bhuain atá anoir 'n-a cóinnairde i mBaile-áta cliaé, 7 é 'n-a gairrún no 'n-a gárlaé an tpiáé do éuala ré 'a innhrint é. Do h-iarraíad airíeo rean-rgheul do innhrint ór comairi cóim-ctiúnóil áirigíte ve Cóinniaé na Gaéilge i mBaile áta cliaé. Dubairt ré go n-inneorad, 7 'nuairi a táimig an t-am do innhrint ré é reo leanar, 7 san don agó do éairín ré go h-an-móir le gaé n-aon dá raib fan t-reomra, 7 éarí báiri go móir-móir liomra. I bpoelaib an rgeil féin, dubairt liom féin naé beinn rára éoróce go bpeirinn é i gcló. 'A bhuig rin do éapar gur éairt dam iarraíad do éabairt ar a rghíobad ríor, dá leiríre dam é. 'A jéiri rin do éuad ar ag tual ar an rgeuláre i jic na h-olag, 7 an rmuamead rin ar m'airne, 7 do ríaruirgear ve an leirgead ré dam an rgeul do rghíobad ríor. 'Sé an ríeagíad éis ré oim, marí ir gátaé leir i gcoinnairde 'nuairi iarraíam éinnirí air, go leirgead 7 fáilte. 'Do éionn an éara rin, do rghíobad ríor é oiréad marí do innhrint an Bhuainad dam é, 7 marí tá ré annro.

Ir píoraé do'n éuro ir mó ve lué an Cóinnairde cóinnuirgear i mBaile áta cliaé gur i n-áccoiríeacé do'n Sgibirín do iurad 7 do beairígead pádrais O Bhuain. 'A báiri ríon ir i gcanamaint iaríarí éirge Mumhan innhritear an rgeul ro. Tá

toíga Gaéilge 'a labairt inn an rútaig rin ríor, 7 b'féirí naé ciubairinn m' éiréad dá leonairinn a ráo naé inn an éairíe beag ro do gheobmaíro don éuro, dá lairgead é, ve oíoga na Gaéilge.

Bíod a ríor agair, a léiríreoiríre, náir rghíob an Bhuainad ríal rém ve'n rgeul, ácc gur innhrint é, 7 ir é ríu ir ráé leir na ríolaib éara beir 'a n-árríad annro 7 annrú. 'Nuairi a bí ré áiríghíobá agairra do éairíbeánar do é, 7 éairíer do é léirgead, do éairíurí ré a ró no a ríí 'o' ríolaib ve.

Ní ríuláirí dam a ráo marí an gceara go noéáirina an rgeuláre mion-árríurad ar beagán ve reo leanar 7 é 'a innhrint ór comairi an cóimctiúnóil, ácc ir oiréad marí do éuala ré féin é atá ré innhrite airíe annro.

EACTRA AR FIONN MAC CUMAILL AGUS AR MHAOI BEARCÁIN.

'Nuairi a bí Fionn MacCumail ag ríol m doir,¹ do áirí² ré é féin beir ag ríol i luirge,³ 7 dubairt ré lá ve na laotantair go raib a éloríeam ríó-érom ró le h-íoméarí, 7 gur b'éiréan ró iur éirín do baíre ve. Beagán ve laotantair 'n-a oíarí rin do éuad ré ag tual arí⁴ goba bí 'n-a cóinnuirde i ngarí do raib' ainm beairéan 7 aubairt ré:—

"A beairéan, tá mo éloríeam ríó-érom dam anoir, 7 buó raib liom go ríógrá beagán ve, no go noéanrá dá éloríeam ve dam; marí ní 'lim, do jéiri náóúiríe, cóim láiríarí á'í do bíor-ríce bliadain ó ríon."

"Óéanrao go veimín," áirí beairéan, "ácc go 'neoráí tú rgeul dam an fáro do beiréad 'a' óéanam."

"'Neorao," áirí Fionn, "ar cóingíoll naé beirí don bean ag éiríeacé liom."

"Tá go raib," áirí beairéan, "ní beirí, gellam ríur."

'Nuair a éadar beapcán a baile i gcomhair na h-oidce do innir pé o'a mnaoi go maib pé lá ar n-a máipeac éum óá éloirdeam do déanam do fionn mac Cumail, 7 go maib fionn mac Cumail éum rgeul do innir do ar fead na tréimpe rin, aet go maib pé do ualac⁵ ar féin gan aon bean beir ag éirveac leir an rgeul, "a'p ná tair-pe in aice na h-áite," ar reirion, "mar oá breicfead fionn mac Cumail tú do rtaofaó pé, 7 ní éloirpinn níof mó oe'n rgeul uairó."

"Geallaim uuit nac maíao,"⁶ ar an bean.

An lá 'n-a óiaró rin do glaoóais beapcán ar a buacail, 7 aubairt pé, "A buacail i'p féápi do bí ag dume boet maib, éipi, 7 bain beapc luacra 7 tabair éum na ceáprocan é, éum go rinpró fionn mac Cumail aip, an fáro do beir pé ag innir rgeil óampra."

"Do éuaró buacail beapcám ag iarpairó na luacra, 7 do lean an bean é.

"A buacail," ar pi, "tiubpairó mé oioluigeac máit óuit má éuieann tú mipe irteac 'ra beapc luacra, 7 mé tabairt éum na ceáprocan, 7 gan aon ní do leigint oip mar geall oimpra."

"Go veimín ní óeapao," ar an buacail, "mar do máipeobá mo máigirir mé, no ní beirdeá aon ionntaoib⁷ aige aram éoróce aipr."

"Ní beiró pior aige," ar ppe, "ar cao do punnir, mar fanpao-ra irteig 'ra luacra go n-imteoíaró pé féin 7 fionn amac ar an gceáprocan 7 ní feicpro riao mé in aon éor, 7 ní beiró pior aca go maib ag éirteac leo."

"Má óeimeann tú rin," ar an buacail, "cuipró mé tu in' an beapc."

"Do rin pi 'ra beapc, 7 do cuip an buacail an luacra móir-éimóill uipite, 7 do éug ar a órom í féin 7 an beapc sup ppoic pé an ceáprocan, 7 do éair pé an beapc oe 'ra éinne.

Buó geápi 'na óiaró rin go óáimig

fionn mac Cumail irteac, 7 do rin pé ar an beapc.

"Cao é an rgeul," ar pé, "a 'neoparó mé óuit, a beapcám?"

"Buó maib liom a éloirint uair," aipra beapcán "cao iao an óá gnoim do punnir maib i'p cuairde do éuaró oip."

"'Neopao poin uuit," aipra fionn mac Cumail: "lá óá maib am' aonari ag riubal le h-air abann do éonnac cig tamall geápi uaim 7 do émallar faoi n-a óéim. 'Nuair do éuadair irteac do éonnac an gairgveac i'p mó óá breaca maib 'n-a fuité coir na teimead, 7 iarg in aice leir ar na pmeapóitib.

'Cia h-é éura?' ar reirion.

'I'p mipe fionn mac Cumail,' aipra mipe.

'I'p tu go veimín an fear do éaprouig uaim,' ar an gairgveac.

'Seo bpaóán,' ar reirion, 'agur do bíor óá fáipe le pé lá 7 pé oíóce éum é máibao. Sínpao ra aonir éorim⁸ go gcoólpao beagán, 7 tabair-pe aipie ó'ín iarg go noúipeogao. Ná leig aon élog do éeac ar, no má leigean tú baimpao-ra do éeann óiot bí óá iompáil⁹ ó éaoib go caob i geár nac éipeogao aon élog aip.'

Do bíor-ra go éupamad ag tabairt aipie ó'ín iarg, 7 faoi éeann tréimpe geápi' do éonnac élog móri ag éipge ar ópuim an bpaóán. Do éáimig cuiteagla oim i ótaoib an fógpa fuapir, 7 do éimleap m'óroóg go olút oian ar an élog, éum nac tiubpao an gairgveac faoi n' aipie é, 'nuair a éipeogao pé, aet do oógao m' óroóg féin¹⁰ éum an rmiopi (pmeapra), 7 do éuieap am' beul é, 7 níopi luaité do punnear 'ná fuapir pior óá bpanfaim i bperóil an éirg go maipobao an gairgveac mé an uair a óúipeogao pé. Do éuieap m' óroóg faoim gíall aipr éum pior fágal cao oob' féápi óam a óeanam, a'p do fuapir pior imteoac ar an áit éum nac beirdeá pior ag an ngairgveac cá maib, 7 ní feaca maib ó poin é, 7 i'p mar rin do éápla óam féin

fiog o'rágail aon uair do cógónfainn m'óirós.

'Sé an tairna¹¹ suair ir mó in a riabair puam ann, lá geimhíre o'ar inntigeas liom féin ó'n euro eile do'n fhéinn, 7 mé riubal tpi gléann, do bí rneaceta tpiom ar an talam, 7 do éonnac, r'liže geadair uaim, loig gairgíre in an rneaceta. Do éuadair éuige 7 do bí iongnad oim i ocaoir a méro. Do cuirgear cor liom¹² irteac ann, acé nioir lion ri an loig. Do cuirgear mo óa éoir ann, 7 ir ar éigin do líonadair é. Dubair liom féin nac beinn r'ársa cóiróce go b'rağann riabair ar an ngairgíreac móir. Do leanar puam a loig in an rneaceta go ocanas go bočan 7 do buairgear ag an nioir. Do éuir gairgíreac móir a éeann amac 7 aoubair.

"Cia h-é éur, no cao do éug annro éú?"

'Ir mire Fionn Mac Cumail, arfa mire, 'asuir do éuir méao do loig in an rneaceta iongnad móir oim, 7 ní beinn r'ársa go oiocfainn ac' fepceit.'

'Do éárla go maie, arfa an gairgíreac, 'mar tam teinn cuirgear ó riublóro fasa do iunnear ag goro an bolán éiann tú marib annro ó gairgíreac buó óa mó 'ná mé féin,¹³ 7 me fagann ré amac cá b'uilim, gan ahiar mairieobair ré mé. Iméig-re 7 bain beairt bhoirna go mbeiríeobmaoio ceatpárla óe óúinn féin. mar tá oirar oim.'

'Óeafao, arfa mire.

Do glúairgear¹⁴ oim, 7 do iugar ceuo 7 tuas liom 7 do bainear beairt bhoirna éom móir 7 ab' fepoir liom a éabair ar mo óiom. Nuair a éánas éum an tige, do éairgear i gcomnib¹⁵ an fala é, 7 do bainear puam 7 foiam ar. Do éánig an gairgíreac móir éum an oirar, 7 nuair a o'féac ré ar an beairt, aoubairt ré le oioic-mear, 'Cao é an fáé ná éugair nioir mó 'ná rin leat?'

'Nioir éugair, arfa mire, 'do b'ig go rair oeríneair oim.'

'Beiríeobair ré bainne na gcaoirac óúinn, arfa an gairgíreac.

'Anoir, ar fepoir, 'rur-re annro le h-air na teineac, 7 bí ag rágail mo(a) éigin ollam óúinn do iorpmaoio. Síneao-r a annro éoim go fóil, 7 má éigeann aon tóir oirpáinn beir ar an uirul ro acá in an teine 7 rátaig an ceann oearis óe i bpol mo f'róine, mar ní' aon éuma eile ar a b'euofá mé óúiréac.'

Do fín an gairgíreac in an leabair, 7 ní fasa bí ré ann 'nuair a éuala-ra puam móir éugam, 7 do iutear éum an oirar, 7 ní luairt fopagair é 'ná do éánig irteac gairgíreac buó óa mó 'ná é reo bí rínce ar an leabair. Nioir leirgear-ra aon aimir éoim, acé do iutear éum an uirul, (7 do iugar air), 7 do f'áirgear éom tpeun 7 oob' fepoir liom é puar i bpol f'róine an gairgíreac bí 'n-a éoolao; do éug an gairgíreac léim ar a leabair, 7 beiríeobair an óa fepair móir ar a ééile. Bí oim óuine óioib i gcomnib an fala éall, 7 oim an fip eile leir an f'ala abur, 7 iao ag iairmar a ééile do leagao. Faoi beiríeobair do cuiríeobair an gairgíreac bí 'n-a éoolao ar a glúin, 7 do éánig eagla oimra go mairíeobair é, 7 mé féin le n-a éoir. Do iugar ar an tuas 7 do éiomar ar r'airgíreac do óeanam puar a óiom. Do gairpíar an ceuo r'airgíreac aicólpá a éoir, 7 an tairna r'airgíreac ar a éom, 7 do airígear an tuas, 7 do buair gear an gairgíreac i b'laic a munnéil, 7 do leanar óa buair ar f'ao tamail móir. Ir gairpí go rair r'pué fola ag iut leir an ngairgíreac 7 go rair ré uil i luige, 7 do éuit ré ar glúin leir (ar éeann o'a glúinib). Do éirig ré air, 7 do buair ré mire puar i gcomnib an caobáin (caobáin.)"

Do éirig an bean leir an r'geul go foigíneac go oí rin, 7 aoubairt rí, "Mioiom (mioiomíom?) oir! Cá n-a éaoib go n'oeagair¹⁶ ar a óiom?"

Do r'píeab Fionn 'n-a furóe 7 aoubairt, "A beiríeobair, do iunir feall oim; do g'eallair nac béríeobair aon bean ag éiríeacé"

liom an fáir do beinn as inniunt an rígeil
tuit, 7 in' ionas roin ir amla do éurur do
bean in' an luadairi cum nac feicinnheí,"
7 do iut ré i noiaró beaircáin. Do iairi
beaircán airi a leatirgeul do gabáil, 7 do
beimniú ré do nac iairé fíoir aige féin a
bean beiré 'ra luadairi, 7 níoir inniur fionn
Mac Cumáill níoir mó o'á rígeul do éairi a
éir rin.

NOTES.

¹ & ³. This idiom is frequently used in Munster. The corresponding phrases in Connaught and Ulster are as éiríge doiró, as éiríge las, as fáir lsa.

² In leat-Cuinn, moitúg is more usual.

⁴ This phrase has become in Munster equivalent to a simple preposition in meaning = to, e.g. Thainis ré as tualall oim, he came to me, éurpeas as tualall air é, I sent it to him.

⁵ Synonymous with o'fíacáib.

⁶ Munster form of ríacao.

⁷ ionntaoirb, confidence or trust. muimigin is rather confidence in the sense of hope.

⁸ I will now stretch (myself) by, cf. tá mé fliuc éiríom, lean díot, &c.

⁹ iompáil = iompóó, turning.

¹⁰ féin = even, here, and must be taken with what follows, and not with m'óipóús. Therefore the translation is "but my thumb was burnt even to the marrow," cf. o'íopaó cat ríeamain féin pasóús, a sleek cat would eat even a taper (Proverbs in next No.), and níoir fásaoir féin ríu an gairparóe, they did not leave even (féin) the potato patch (*Gaelic Journal*, vol. iii., No. 30, p. 83, and note on p. 84).

¹¹ Tairna = oara. Oara is the form used in Connaught, Ulster and Scotland.

¹² Cor liom = mo cor, my foot. So infra air glún leir = air a glún.

¹³ Who was twice as big as myself.

¹⁴ For do glúaireas. So also do gláoóais (near the beginning) for do gláoó, do éiríais (near the end) for o'éiré.

¹⁵ 1 scoimmb = 1 scoimne. rala = balla.

¹⁶ So noeasáir = go noeasáir. fíoirneac = fíoirneac. móir-éiméioil, all round about, round and round. In some parts of Munster this is pronounced móir-éiméioil, and in others, móir-éiméioil. The preposition i, in, appears to be omitted. If this be so, the phrase would literally signify "in a great circuit."

¹ bplac a muiméil, in the soft part of his neck. 1 mbac a muiméil occurs in Siamsa an gairpíró.

Peculiar verbal forms:—coóóóó for coireóóó, coóóóóóó for coireóóóóóó (coóóóóóóóó are more often heard).

Do éonnac, o'á beaca, ní feaca, vubant, go o'ánas; 'nuair a éánas, 'nuair a éula-ra. In these instances we see the use of the old forms of the past tenses (1st sing.) of irreg. verbs. These survive only in Munster, the later forms éonnac, o'á beac, &c., being used elsewhere. nac throughout should rather have been spelt ná, as pronounced in Munster.

an laoirneac.

PROVERBS.

From Co. Kerry.—Tionntaoir na n-óim-
reac, two or more fools in company, or
doing any act together. Féair na m-bíóús
bí amuis, the application is—all the rough,
laborious work must be done by the hack
or drudge. Bíreann an ríac a n-óiaró an
éiríom, there is luck in complaining. Níoir
éuaró an ríacal i muó air doimne iairi, a
person who does not know how to do a
thing is sure to do it wrong. (Ruacal for
the more usual word ríacal = awkward-
ness). Ní éiréann ríoiri éairi oimnac
ná ríabairé éairi oiaeoaoime, a storm does
not go beyond Sunday, nor a spring-tide
beyond Wednesday. Ir réairi ríul le
glar ná ríul le h-uais, a person may be
expected to return some time from a prison,
or from a foreign country; but there are no
expectations from the grave. 'Sé an éóir
a éiréann é, it is a sign of good feeding
and care to see a cow or heifer jumping and
running in a field, a horse prancing, &c.
Tabairi iut do'n gárlac asur ríoiré ré
a m-bárac, give to the child, and it will
visit you again. Ir mairis a bíreann ríoir
an éeó ló, woe to him who is down the
first day (in a fight). Ní ceair an r-uirge
ralac a éur amac, nó go o-tabairfeair an
uirge glan airreac, throw not away even
that which is bad, until you get something
better. Cairróóóó ríine géilleac o'á bacai-
geac, one must yield to one's lameness.
Smaetpao gac doimne an bean mionáiréac
ac an té go m-bíreann rí aige, everyone
save he who has her would chastise the

shameless woman. An mǵíon aḡur an mátaíu beiric a bróeann páirteac, the mothers and the daughters are generally on the same side. Ír oearmáac le ruamíneaf malairic gnóta, a change of business at intervals during the day is like a rest.

From Co. Cork.—Ní fuil ḡaol aḡ don pe raol ḡan reun, nobody claims relationship with the unprosperous. Ní aḡuig-ḡeari ḡné an tuis-ímeíu, the aspect of the blackberry is not (cannot be) changed. Ní fuil ríacḡa aḡt uíne uona, only a bad person is peevish. Ríacḡail t'íeíu oíreacair, rule according to instruction. Rí míoíog-lumḡa a'í aral coríonta, an uneducated king is like an ass crowned. Soíḡḡeacḡ folam ír mó coríann, empty vessels make the greatest sound. ḡlan a'í rlan ḡeal-puigear éacḡac táíu, clean and whole make poor clothes shine. Beacḡa uíne a tóil má íeacḡann íe a amíear, a man's will is his life, if he avoids evil. Ír íeáíu "íe é." 'Ná "cá b-fuil íe," "here it is" is better than "where is it?" Ír íuarí cumann caile, cold is the affection of an old hag. Íoíḡíe leíḡear ḡac íean-ḡalairí, patience is the (best) cure for old diseases. ḡan éíre ír íuarí an élu, without treasure, repute is cold. Íomacḡuímíacḡoíe aírí beacḡánacair, abundance of relatives but few friends. Ír míoíe uo bí ḡránía ḡeanamíal aḡur oacḡamíal uona, the ordinary are often amiable, and the beautiful unfortunate. [Euan ḡránía ḡeanamíal, euan oear aírí míoíe = "mitcher."—Meath]. Maíḡ íeíeíḡear a uíne ḡnáiḡ, aírí uíne óá íeacḡa nó tío, woe to one who forsakes a tried acquaintance for one of two or three days. Ní fuil aḡam aḡt an beacḡán ír ír folíam uam íeíe e, I have but little, and that is wholesome for myself. Caomíann uócar an t-mḡíeacḡ, hope protects the oppressed. Ní íonníuigearann ḡac don an t-acḡa cóíu, all do not approach the just path.

DONEGAL GAELIC SONG.

Fan ar an baile 'mo cómaíu.

I.

Éuarḡ mé íeal tamailí arí éuaríḡ ḡo mbeacḡa'ann íeíe uam an íreupí,
ḡarí íá na hoíeáín a' íuaríḡ, marí beíreacḡ
eíle a'í cú 'n-a uéíḡ;
Caracḡ uam caíín beacḡ óḡ, 'í má caracḡ, 'í
í labairí ḡo ḡeupí—
"Má 'í uíne éú baín uo mnaoí óíḡ, ní
mólaim ḡo móí uo thrade.

II.

"Cónnairí mé íearí arí éíu míoíu aḡ
ímteacḡ ḡan bíoíḡ anné;
"Sé íeacḡam, ḡur túra an íearí óḡ a íarí
íarḡ ían tóíu 'n-a uéíḡ."
O' íreacḡarí mé an aínnoí, ḡan bíoíe ḡur
ḡlac mé ḡo móí a íḡeul,
"ḡacḡ uo éuro beacḡaíḡe níor mó; ní uíne
uo'n t'reóíe ím mé.

III.

"Muí oíuíoíe tú anall uom' cómaíu a'í
leíḡean uo ḡlíoíu ḡan íeíom,
"Raéarḡ mé oí comne mo íróna amacḡ ar
éíu míoíu arí léim."
Tuit míoíe 'un túíra 'í 'un bíoín a'í o'íar-
íuaríḡ uo 'n óḡ-mnaoí éaom,
"Cá bpuigḡeacḡ íonn ḡlaine le hóí, uo
éóḡacḡ an bíoín íeo oínn?"

IV.

"Tá teacḡ beacḡ arí leacḡ-acaríe an íoíe, a'í
conḡbúíḡeann íe í ḡcomnaríe bpaon;
"ḡab túra aḡur íaríal an bóíe, 'ḡur
uíoíarḡ mé an íeóí mé íeíe."
'Nuairí íuarí mé ḡo tíoíe míoíe an óíe, ba
íaríeacḡ ḡo leóí mé íuíoíe,
Arí eagla ḡo uíuacḡacḡ an tóíu, 'í ḡo mbain-
íuíoíe an óíḡ-bean uíom.

V.

'Nuair fuair mé gac cineál o'áir fóir, 'ré
meaf mé náir dóir oam ruide ;
'Sé aubairt rí, "bí túra gabáil céoil, 'r
ní tucefaid oir feóirleing oo óiol."
Ní raib mire a b'as ag gabáil céoil, gur
éirinnis an t-aoir óg 'ran tís,
Gac ouine 'r a glaine 'n-a dóir, le comairca
éabairt oo 'n oir.

VI.

Bí biotáille fairing ar bóir, 'gur beagán
oá ól 'ran tair;
Oá n-ólamn-re galún uí 'Dóinnail, b'
fuirur mo réoir oo óiol;
'Nuair oo focruiigeamair coéirion an réoir,
'ré o' f'iairiaz an óighean oíom,
"Ca háit i mbíonn tú ag comairce, nó an
gcongbaigeann tú oir oir féin?"

VII.

"Nuair bím-re real i ois an óil, ní
óeanam-re lón oo 'n p'iginn;
"An meo uó a faoeriu(ig)im 'ran ló,
caitím le r'póir 'ran oir'e."
"Ní fóirleann ré ouine o'ó' réoir toruagá
le buaircead an t'raoair;
"I' r'earu oúinn-ne fanamaint go fóil, go
noanfamuir lón aiaon."

VIII.

"Le fanamaint go noanfamuir lón, oo
cait'íre cuio mór o' áir raoair;
'I' r'earu oúinn-ne toircead go h-óg 'a' r'
beró cuioiragá o'áir gcoair air;
"Lean túra mire 'ran mó, 'r ní heagal
oir buaircead an t'raoair—
"Mire beró 'cuioiragá an lón, a' r' g'ea
túra oo lóirín raoir."

IX.

"Oá leanam-re túra 'ran mó, buó f'oir
go o'óir'á oíom,
"Go o'oir'óir'á ag imir 'r ag ól, 'r buó
f'oir buó lón tú féin;

"Aét fan ar an baile 'mo comair, 'r beró
mé ar an nóir leat féin;
"G'ea túra talam go leóir agur mire go
o'óir mair m'naoi."

X.

Ní feoaim i molaó le reobar; 'r méairiaz
go móir mo oir'íre;
Ní 'l ouine oá breircead an réo na
o'uircead go móir ag caoi.
Ní faca mé a leirce go fóil i mbealaó a
gabaim 'ran t'irigir;
Oá breirce i i m'baile na móir, bercead
cairín óga ar p'iginn!

Gluair ar an Abrián fuar.

Oob' é u'gar an abrián ro reoair
breairce, cáirín oo bí i n-a comairce
leat-óir b'iaóan ó f'oir i m'baile na móir
i g'Conae oúin na n-gall, áir éar a o'ir
ré 'ran breairce o'ir'íre. Fuair o'
m'naoi é o'ir'íre an m'áir Nic Conaóir,
comaircear i n'áir an 'Oir, i n'gleann na
Suirig, 'ran g'Conae g'ceura. Oá meo
oá m'oir'íreair p'ir'íre o'ir'íre an m'naoi
meairce féin na g'ualar mair oán ba
binne b'iaóir na ba céolmair céol
ioná é ro.

Stanza 1.—breair'áir = breair'óir: for similar
shortenings peculiar to the Ulster dialect,
compare stanza 6, focr'áir, stanza 7,
faoer'áir; and congbaigeann in stanzas
4 and 6, to be pronounced com'áir;
tír m'áir = the mainland.

„ 2.—g'lac mé go móir = I took seriously.

„ 3.—mair = mair; or comne mo f'íra = before
my nose, straight on; 'un = cum.

„ 4.—G'ea túra = go you; rapáil = rap, from the
English; fuair mé = I got, reached; f'ir-
cead = timid, reluctant; f'ircear in Done-
gal means bashfulness, &c.; eagla means
fear. Cf. f'irce, careful, f'ircear, caution.
Passions and Homilies. féin is pronounced
f'ín in this and following stanzas.

„ 5.—gabáil céoil, taking music, singing; co-
mairca, a sign (of respect).

„ 6.—galún uí 'Dóinnail, O'Donnell's gallon,
doubtless a proverbial measure among the
people; coéirion, balance.

Stanza 7.—ní úeanaim, 7c. = *I do not hoard up the penny.*

„ 8.—beir curiúξao u'áir ξcoðair = *there will be help to aid us.* Or u'áir ξcoðair = *along with us.*

„ 9.—ξo otóξá úiom = *till you would "take off" from me.*

„ 10.—ξeðair = ξeðair; ξoðaim pronounced ξoðaim, *I take (myself), I go.* ξabáil, st. 5, is pronounced ξóil.

Flann Fionn Fionn.

STAY NEAR ME IN THE VILLAGE.

1. I went for a space of time on a trip that I might myself view from me the sky, round through the islands on a chase, as a doe would be and a hound after it. I met a little young lass, and if I met, it is she that spoke sharply: "If you are a person that has meddled (eloped) with a young woman, I do not greatly approve of your trade.

2. "I saw a man on the mainland going without shoe yesterday. I think that you are the young man after whom they were in pursuit." I answered the maid, without haughtiness, because I took her word seriously: "Cease your mocking any more. I am not a person of that kind.

3. If you do not come over near me and (to) drop your speaking in vain, I will go before (follow) my nose out on the mainland in a bound." I fell into sorrow and grief, and asked of the gentle young woman: "Where shall we get a glass to drink that would lift this sorrow off us?"

4. "There is a little house on one side of the road, and it keeps always a drop. Go you and rap the table, and I will pay the score myself." When I got to the house of the son of the drinking, I was timid enough about sitting, for fear that the chase might come up, and that the young woman might be taken from me.

5. When I got every kind of what was fitting, I thought that it was not right for me to sit down. She said: "Be you singing, and you shall not have to pay a farthing." I was not long singing till the young folk gathered into the house, everyone with his glass in his hand, to give a token (of respect) to the pair (of us).

6. Liquor was abundant on (the) table, and a little of it a-drinking in the country (*i.e.*, outside). If I had drunk O'Donnell's gallon, it would have been easy to pay my reckoning. When we had settled the balance of the reckoning, this is what the young woman asked me: "Where do you live, or do you keep a cabin for yourself?"

7. "When I am a while in the drinking-house, I do not make store of (*i.e.*, spare) a penny. That amount that I earn in the day, I spend in pleasure at night." "It does not befit a person of your sort to begin with the troubles of the world. It is better for us to wait a while till we both make a store (*i.e.*, save something)."

8. "In waiting till we should save something, a good part of our life would be spent. It is better for us to begin young, and there will be help to aid us again. Follow you me in the road, and you need not fear the trouble of the world—I to be gathering the store and you will get your lodging free."

9. "If I followed you in the road, it would be (a) short (time) till you would lift from me (leave me), till you would begin playing and drinking; and it be (a) short (time) that you yourself would be a treasure (to me). But stay in the village near me, and I will be of the (same) fashion (*i.e.*, mind) with yourself. You shall get land enough, and me for ever as wife."

10. I cannot praise her with (sufficient) goodness. It is she that has distracted my heart. There is not a person (of those) that would see the jewel that would not fall greatly lamenting. I have not seen her equal yet in (any) direction that I take on the road. If she were seen in Ballinamore, there would be young girls for a penny.

NOTES ON THE ABOVE SONG.

The author of this song was Peter Walsh, a tailor, who lived in Ballinamore, in the County of Donegal, a place mentioned by him in the last verse. It was obtained from a woman named Mary Conaghan, who lives in Altadish, Glenswilly, in the same county. Much as the poetry of Munster or Connaught is praised, I myself believe that I have never heard a poem more sweetly worded or more musically composed than this.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances for Gaelic Union in favour of Rev. Maxwell H. Close, to be addressed to the Editor. Matters connected with the Journal also to be addressed to the Editor, Fr. O'Growney, Maynooth, Co. Kildare. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Rev. Mr. Close would wish remittances crossed and payable to Northern Banking Co., Dublin. Postal Order^s thus crossed preferred.



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No. 50 OF THE OLD SERIES.]

DUBLIN, MAY 1ST, 1894.

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THE GAELIC JOURNAL.

No. 50.

MAY. 1894.

No. 48 of this Journal was issued in the end of February, and No. 49 in the end of March. Instead of publishing the present issue at the end of April, we have thought it better to date it May 1st, and intend to issue the Journal in future on the first of each month. Our readers will notice, therefore, that there is no April number. When writing for any issue of the Journal, the number should be mentioned, and not the month of publication.

Nos. 4 and 48 of the Journal are out of print. All the other numbers can be had, post free, for sixpence each. No. 14 contains the complete text of the "Children of Tuireann." Nos. 12 and 13 contain three texts (O'Curry's, Windisch's and O'Flanagan's) of the "Children of Usna," with translation, and also the complete text of the later version of the same tale.

The Congress held in the Mansion House, Dublin, on Tuesday, 27th March, was a great success. There was a large and enthusiastic attendance of ladies and gentlemen from Dublin, and from the country. As a speaker remarked, the respect shown to the old language in centres like Dublin will do a great deal to remove from people's minds the strange old prejudice that the speaking of Irish is a sign of ignorance and vulgarity. On the other hand, the National Teachers and other, from the Gaelic-speaking districts, will return with renewed vigour to their work of teaching their friends to love, cherish and cultivate the old tongue. Among those present at the Congress were many well-known workers in the Gaelic cause, and old friends of this Journal. The questions brought before the Congress are familiar to all our readers, so we need not speak of them at present.

At the Congress of the National Teachers of Ireland, held on the day after the Mansion House meeting, the usual resolution advocating the teaching of Irish was received with more than wonted warmth. It was supported by several teachers, who were themselves quite at home

in the study and teaching of Gaelic. The Congress extended a warm welcome to Mr. MacNeill and the others who attended on behalf of the Gaelic League.

The Gaelic Leagues of Dublin and Derry continue their splendid work with unabating zeal. Irish classes have been established, with much success, in connection with the Belfast Field Club. Mr. P. J. O'Shea conducts the classes, which include some of the chief people in Belfast. On 17th April, an "Irish Night" was held; the programme was printed in Irish, and the majority of the items were in the vernacular. In Cork, on 22nd April, the Mayor presided at a meeting called for the purpose of establishing a branch of the Gaelic League. Dean MacSwiney, Mr. Denny Lane, Mr. Maurice Healy, Father O'Leary, and other representative Cork men spoke, and classes will be established forthwith.

The language is being studied privately by very many in Galway, Tuam, Ballina, various parts of Donegal, Longford, and many places in Cork and Kerry. There is hardly any newspaper of importance in Ireland which does not, in some way or other, advocate Irish studies.

The chief Gaelic news from America is the establishment of a Gaelic Society, on a very large scale, in Providence, R.I. Classes have been set on foot and numbers of enthusiastic students enrolled. As usual, the credit of this is due to one or two enthusiastic Irishmen, the chief being Father T. E. Ryan and Mr. Henahan. The most influential papers of that part of the States have taken up the question warmly, and the smallest State of the Union is now likely to do most for the old Gaelic tongue.

The existing Societies in New York, Philadelphia, &c., continue their work, and many students of Irish are found in Brooklyn, Boston, San Francisco, and other centres. All the Irish-American papers are unceasing in their efforts to encourage Irishmen abroad to learn something of their mother-tongue.

The *Gaeil*, *Irish Echo* and *Mac Talla* are, as usual, full of interesting matter. We thank them for their flattering notices of this Journal. The *Irish-American* still gives two columns of Gaelic every week. At home, the

James A. H. Freeman and United Ireland
continue to publish Irish literature.

We have to thank the various Gaelic Societies, and various gentlemen in Ireland and abroad, who have gone to much trouble to extend the circulation of the *Journal*. Suggestions of other kind will be carefully considered.

In the present issue we give specimens of the spoken Gaelic of Kerry, Cork, East Connaught, and Donegal.

EASY LESSONS IN IRISH.

(Continued.)

The easy lessons were begun in No. 48, which is now out of print. The first part will soon be issued in book form, and improvements and suggestions are invited. In previous lessons, §§ 23, 38, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

EXERCISE XIV.

§ 103. THE DIGRAPHS IN IRISH.

For the meaning of digraph, see § 90. Some digraphs represent long vowel-sounds, and others represent short vowel-sounds.

§ 104. The long vowel-sounds are often represented by digraphs consisting of two vowels, one of which is MARKED LONG. Thus:—

ai is sounded like *ā, i ē*, like phonetic symbol *au*

ai	"	"	ē	"	"	ae
oi	"	"	ō	"	"	ō
ui	"	"	ū	"	"	oo

§ 105. As will be seen, these digraphs are formed by adding *i* to the vowels *a, e, o, u*; and the sound of the vowel which is marked long is given to the whole digraph. The only difference between *ai, oi, ui* and *a, ē, ō, u*, is that the consonants which follow the *ai, oi, ui* are slender. (See § 8.)

§ 106. NOTE.—In Ulster *ai* is pronounced (*aa*), and *oi* (*au*). (See § 14.)

§ 107. Examples for pronunciation only: *faile* (*saul'-ē*), *báir* (*baush*), *fáir* (*faush*); *céir* (*kaesh*), *éille* (*acl'-ē*), *féir* (*faer*); *ppóir-ve* (*prōsh-āc*), *cúir* (*koosh*).

§ 108. WORDS.

<i>ait</i> (<i>aur</i>), a place	<i>láirín</i> (<i>Laud'-ir</i>), strong
<i>caibín</i> (<i>kaub-ēen*</i>), a	<i>míle</i> (<i>meel'-ē</i>), a thou-
" " " " " "	" " " " " "
<i>caibín</i> (<i>kroosh-keen*</i>)	<i>móin</i> (<i>mōn</i>), turf
" a pitcher	<i>móna</i> (<i>mōn'-ā</i>), of turf: <i>fóo</i>
<i>faile</i> (<i>saul'-ē</i>), welcome	<i>móna</i>
<i>fóo</i> (<i>fōkh</i>), a sod	<i>páirve</i> (<i>paush'-āc</i>), a child
<i>polláin</i> (<i>ful'-aun*</i>), sound,	<i>plánte</i> (<i>sLaun'-tē</i>), health
healthy, wholesome	

* In Munster *kaub-keen*, *kroosh-keen*, *ful'-aun*.

§ 109. *Mile páilte. Páilte agur plánte.*
Cmáirín lán. Adá an áit polláin. Níl mé tinn, adá mé plán, polláin. Fág cmáirín ag an tobair. Fág móin ar an uplár. Ná fág móin ag an tobair fóir. Adá an páirve bán. Níl pé bán; adá pé tinn. Adá an caibín cam. Fág fóo eile ar an uplár.

§ 110. Art is not wearing (see § 40) a new coat. Art is strong and healthy. Do not leave a pitcher on the floor. Dry turf. The place is not wholesome. The strong horse is going to the road. She is young, she is not strong. The ship is strong, the boat is weak. The child is brown-haired. The place is green. The young horse is safe and sound (*plán, polláin*). Leave a sod of turf on the floor. There is not a sod of turf on the floor. Welcome. Warm day.

EXERCISE XIV.

§ 111. Other examples of the sounds of *ai, éi, oi, ui* :—

<i>báirte</i> (<i>brish'-tē</i>), broken	<i>éirinn</i> (<i>aer'-in</i>), Ireland
<i>caire</i> (<i>kaush'-ē</i>), cheese	<i>súil</i> (<i>sool</i>), the eye
<i>láir</i> (<i>Laur</i>), a mare	<i>súirte</i> (<i>soosh'-tē</i>), a flail
<i>sáile</i> (<i>saul'-ē</i>), salt water,	<i>túinne</i> (<i>thoor'-nē</i>), a
the salt sea	spinning-wheel
<i>spáir</i> (<i>sraud</i>), a street	

§ 112. Many proper names involve the sound of *ai*; thus, *Art, Flann*, give rise to the diminutives *Artagán, Flannagán* (little Art, Flann), hence the family names *O'h-Artagán* (*ō horth'-ā-gaun*), *O'Flannagán* (*ō floN'-ā-gaun*), literally, grandson of little Art, Flann; the forms from which the ordinary *O'Hartigan, O'Flanagan*, are taken.

§ 113. The preposition "with" (= "along with") is translated by *le* (*le, almost like le in let*); as, *adá Art le Conn*, Art is with Conn. This *le* prefixes *h* to a vowel; as, *adá Conn le h-Art* (*horth*), Conn is with Art.

§ 114. The preposition "to" (to a place) is translated by *go* (*gū*) when no article follows; as, *go Spánáir*, to Granard. When a vowel follows, *h* is prefixed; as, *go h-áit*, to a place. When the article follows, *go* is never used, but *vo'n* (*dhūn*) is used = "to the"; as, *vo'n áit*, to the place. (See § 62).

§ 115. The preposition "in" is translated by *in*; as, *in Éirinn*, in Ireland.

§ 116. *Ánán, im, agus cáire. Atá cáire pollám. Atá cáire gan in Éirinn. Níl Conn O'Flannagáin in Éirinn; atá ré as Cill-baia fóir. Atá an túinne ar an uiláir. Níl an túinne láir. Níl Peasair as dul ó áit go h-áit, atá ré in Éirinn. Súirte agus túinne. Atá súirte ar an uiláir. Atá an fáile láir. Níl ré as dul go Cill-baia.*

§ 117. The wool and the spinning-wheel are at the door. Leave the wool at the spinning-wheel. The wool is soft, the wheel is broken. I am not going to the place. Stay in Ireland yet. Leave the horse and the mare at the well. Conn O'Hartigan is not in Ireland. The salt-water is not sweet. The ship and the big boat are on the salt-water, going to Ireland. I am not going to Ireland. I am going with Conn O'Finegan.

EXERCISE XV.

§ 118. OTHER DIGRAPHS.

éa is pronounced like é, that is, ae
eá " " á, " au
íó " " í, " ee

In these, also, it will be noticed, the digraph is pronounced practically with the sound of the vowel marked long—the other vowel is hardly sounded, thus:—

Féir is pronounced (faer), írleán (eesh'-laun), cíor (kees).

§ 119. Note 1—éa is now generally spelled eu; as, feup (faer), grass. In Munster, in words of one syllable, éa or eu is pronounced ee'-o; thus, feup (fee'-or).

Note 2—eá is used, and wrongly, in words like geapp, peapp, where ea, without any mark of length, should be used. Lengthening of the long vowel-sound noticed in such words is caused by the double p (see § 77).

Note 3—We would advise learners always to pronounce ío like í, or ee. In many monosyllables ío is yet pronounced ee'-ü; as, fíon (fee'-ün), wine.

§ 120. Ceo mile fáilte! a hundred thousand welcomes! This popular phrase is seldom, if ever, seen properly spelled.

§ 121.

ceo (kaedh) a hundred leuna (/ae-nä), a meadow
viol (deel), verb sell Seumar (shae-mäs), James
feup (faer), grass
fíon (feen), wine píosa (sheedh'-ä), silk
líon (leen), verb, fill píor (shees) down
líon " noun, flax (wards)

§ 122. Ceo mile fáilte go h-Éirinn. Fáilte agus fáilte. Níl an tír pollám. Atá an feup tírim. Lá te. Níl an lá té, níl an feup tírim fóir. Atá nóra agus úna as dul fóir do'n tobair. Seumar, Art, Flann, Conn. Níl viol an láir ós fóir. Viol an olann agus viol an líon in Éirinn. Atá an líon glan agus bog. Olann, líon, agus píosa. Atá an láir agus an capall ós ar an leuna. Níl an leuna glar fóir, atá an feup tírim.

§ 123. The wine is strong. The strong wine is not wholesome. The child is not strong, he is sick (and) weak. The well is not clean, leave a pitcher at the well. James and Art are not in Ireland. Leave the horse and the mare at the meadow. A tall man. Long grass. The grass is long and heavy. The man is going down to Granard with a young horse. Sell the spinning-wheel: do not sell the wool yet. The meadow is heavy.

EXERCISE XVI:

• § 124. OTHER DIGRAPHS: ae AND ao.

ae } are pronounced like ae in Gaelic.
ao }

Thus: lae (Lae), aon (aen). In older Irish ao is scarcely ever met with, ae being the usual form.

§ 125. In Connaught ao is pronounced (ee). This is really the pronunciation of aoi. In Ulster, ao is pronounced like French u. In words of one syllable, ao is often pronounced ae'-ü, in Connaught, ee'-ü, a-, aol (ae'-ül, ee'-ül), lime. We would advise learners to pronounce ao like ae, always.

§ 126. "In the" is not translated by in an, but by in san (in sän), now always spelled in an; as, in an áit (ins ään aut), in the place; in áit, in a place.

§ 127.

aei (aer), air	3 oaoi (dhaer),	} in price.
1 aol (ael), lime	dear	
2 aorta (aes'-thä),	4 raori (saer),	
aged	cheap	
5 eun (aen), aebird	6 rgeul (shgae), a story, news	

§ 128. LOCAL:

Connaught	Munster
1. ee'-äl	ae'-äl
2. ees'-thä	—
3. dhee'-är	dhae'-är
4. see'-är	sae'-är
5. ae'-än	ee'-on
6. shgae'-äl	shgee'-ol

§ 129. *Atá an capall raop. Níl an láip raop, atá pí raop. Atá an olann raop m' an áit, atá an píosa raop in Éirinn. Níl Seumas m' an tóin, atá pé ag dul p'ior do'n leuna. Atá dol ar an tóin, agus atá an tóin áro. Níl Conn óg, atá pé aorta. Eun agus uan. Atá an píosa ag dul ó'n áit go Cill-na-pa.*

§ 130. There is a young bird at the door. Conn is young and James is aged. The field is dear. Do not sell the dear horse in Ireland. James O'Hartigan is not in Ireland. He is not in the place. Leave the horse in the meadow yet. There is wholesome air in Ireland. Wholesome air, fresh bread. Welcome to the place.

EXERCISE XVII.

§ 131. SUMMARY OF PRECEDING SECTIONS 90 TO 130.

1. *ia, ua.* Each vowel pronounced separately; *ia* as *ee'-ā*, *ua* as *oo'-ā*.
2. *eo* pronounced *yō*; *iu* pronounced *ew*. In a few words *eo* and *iu* are short, like *yū*, or *you* in *young*.
3. Digraphs with one vowel marked long: *ái, éi, ói, úi*; *éa, ea, io*. Give the whole digraph the sound of the vowel marked long; the other vowels scarcely heard; *éa* is now usually written *eu*.
4. *ae* and *ao* are both pronounced like *ae* in *Gaelic*.
5. Most of the digraphs were formerly pronounced, like *ia* and *ua*, with the two vowel sounds distinctly audible: traces of this are yet heard; see §§ 125, 128.

EXERCISE XVIII.

§ 132. DIGRAPHS REPRESENTING THE SHORT VOWEL-SOUNDS.

<i>ai</i>	}	<i>are pronounced like a in bat,</i>
<i>ea</i>		
<i>ei</i>	}	<i>" " e in let.</i>
<i>oi</i>		
<i>io</i>	}	<i>" " i in hit</i>
<i>ui</i>		

N.B.—This must be learned by heart, as it is of the greatest importance.

§ 133. WORDS.

bean (ban) a woman	peampóg (sham-rōg) a shamrock
Doirpe (dher'-ē), Derry	
feap (far), a man	pean (shan), old
geal (gal), bright	peap (shas), <i>verb</i> .
lean (lan), follow	stand
leat (/ath), with-thee	peampóg (sham-rōg),
leip (/esh), with-him	in Munster)
Peasair (padh-ār).	
Peter	

§ 134. Words like *leat*, with-thee, *leip*, with-him, are called Prepositional pronouns.

§ 135. *Ná lean an capall ar an píosa. Atá Peasair ag dul go Doirpe; agus níl mé ag dul leip. Atá an feap pean, las. Seap ag an voipar. Níl tú pean fóir; atá tú óg agus plán. Atá bean agus feap ag an voipar. Fás an tóinne ag an tóin. Fás an capall ag an tóin, níl pé ag dul go Cill-na-pa. Lean an capall óg do'n píosa. Fáilte go Doirpe.*

§ 136. Follow me, do not follow Peter. The day is bright (and) dry, and I am going with you to Derry. Follow the man on the road. Do not stand on the road. A clean road and a dry path. There is a shamrock growing at the well. I am not going with Peter; I am going with you to Granard. The road is not clean and the path is not dry. Conn is going to Granard, and there is a young man going with him. Art is going, with a young horse, to Kildare, to Derry, to Granard.

EXERCISE XIX.

[Before reading this Lesson study again the table above. § 132.]

§ 137. *Slán leat* (sLaun /ath), safety with you, good-bye.

Ná bair leip (Nau bauk /esh), do not meddle with it, never mind it.

§ 138. WORDS.

álunn (aul-ing),	teime ten'-ē), fire
beautiful	uile (il'-ē), all, whole
neap (dās), pretty	uirge (ish'-gē), water
eile (el'-ē), other	

§ 139. Notice the position of the words—
an típ eile, the other country.
an típ uile, the whole country.

§ 140. *Atá an feap donn. Níl Tomár donn, atá an feap eile donn. Atá capall ar an píosa. Atá an típ uile glar agus úr. Atá an típ álunn. Bean óg. álunn. Atá bau móir, álunn, ar an linn. Uirge te. Atá long úr, álunn ar an uirge. Atá teime ar an uirlár. Ná fás an teime ar an uirlár. Diol an capall m' an áit eile.*

§ 141. Una and Nora are going with you to Kildare. Do not stand on the floor,

1. An iuro i' anam i' ionganac.
2. An té nac tnuas leir do éar, ná veun do shearín leir.
3. An bó i' doimhe géim 'r'i i' caoile iarbail.
4. An iuro do rghriobann an Púca Léigeannt ré péim é.
5. An iuro a téirdeann i b-fairt téirdeann ré i b-fuarie.
6. Bhriseann an tótear tpi fúilib an éar.
7. Buaóann an tiomnaoib ari an éinneamant [i gConnaéctas mari ro .i., Sámuig an foighe an éinneamant. S. L.]
8. Bhréann aóarica mória ari na buaib éari leari.
9. Beata óinne a éoil.
10. Bean ninc a'f mátarie éile mari béirdeac cat a'f lué le éile.
11. Bíóu ré mari tá ré a'f Tpióglí mari a b-fuil ré.
12. Bhréann an fíunne reari.
13. Bhréann an maé ari an g-ceirneam.
14. "Connaé éana tu," mari toubairt an cat leir an bainne éiré.
15. Olighe na h-iaracóda an t-iarriac do bhréacó.
16. Tá mbéirdeac bairteac go Samam ann ní beirdeac ann aét aét.
17. Deirdeac an t-foirgheil an t-airgeac.
18. O'iofpaó cat pleamam péim fadó.
19. Deumam caoi plaoipe (plaoipe).
20. Fagann an capall bair fairt a'f bhréann an feur a'f fár.
21. Sac valta mari oilear 7 an eala ari an uirge.
22. Sac file 7 fairt a'f tpiéct ari a ealme (ealaóda) péim.
23. I' tuipe deoc 'na rgeul.

24. 1r feárru an t-íoró 'ná an t-uaignear.
 25. Iméigeann iú focail ari fásair na
 ppióirí (parpiáirí).
 26. 1r mímí cú mál fona.
 27. 1r veacair an gíurí-fíad do éur ar an
 uotóir naé beú íé.
 28. 1r anam íarí aige (as) liamairí (ib)
 vóimaoine.
 29. 1r feárru póc 'ná píorí-báiríveac.
 30. 1r maíe an t-anncoipe an t-aóairí.
 31. 1r feárru an t-eun tá 'ran lání 'ná an
 t-eun tá ari an g-craoib.
 32. 1r mílir v'a ól é, fearí v'a vóil é.
 33. 1r báiríveamíar íarí luét aon éine no
 céiríve.
 34. 1r feárru an cú bíreann 'ran t-riubal
 'ná an cú bíreann i lúib.
 35. 1r geal leir an bpiac vub a gáiríac
 (gáiríveac).
 36. 1r gíoríia cabairí Dé 'ná an vóiríar.
 37. { Lomann bpiorí cineál. }
 { Lomann lom comgíoll. }
 38. Mí pía gób an gannóirí 'ná gób an gérí.
 39. Mí téiríveann pógá ó'n píríóveac.
 40. 'Nuairí téiríveann an gáirí 'um teampall
 ní ptauann go h-alcóirí.
 41. Mí bíreann an pác aét marí a m-bí-
 reann an pmaét.
 42. Mí cpioreairí an píunne ó'n vóime
 bpiugac.
 43. Mí luíga ppiú (ie, ppiú, a fleshworm)
 'na máéairí an mle.
 44. Mí feárru bíad ná ciall.
 45. Mí liaéta ípíleán fona ann 'ná áiríán
 vóna ann, marí vubairí an fearí le
 píoríán an gannóirí.
 46. Mí baogal vóit an maópa p'gáiríarí oirí.
 47. 'Nuairí ír mó an anacáin 'reac ír gíoríia
 an cabairí.
 48. Mí'l maíe i p'eaníur 'nuairí tá an
 anacáin veunta.
 49. Mí ualac vó vóime a bpiat.
 50. Mí bíreann p'aoi gan loét.
 51. Mí beacuígeann na bpiacíia na bpiáiríe.
 52. Mí bíreann tpiun buan.
 53. Mí bpiireann pocal maíe p'acail.
 54. Seacáin an vpioc-vóime a' ní baogal
 vóit an vóime macánta.
 55. Tuigeann fearí léiginn leac-pocal.
 56. Múineann gábaó p'irí (p'iríe).
 57. Mí gáiríac fearí náiríveac éaríalac.
 58. An té go (= 'ga) m-bíreann an pác ari
 pém bíreann íé ari a éurí gáiríaríe.
 59. An té go (ie, 'ga) v-téiríveann tpiirí
 na mócóríge (móiríveiríge) amac ari ní
 cár vó coulac go earíaríeíac.
 60. Sía téiríveann an t-éiríveac 'ná an píunne'
 61. Aíreann an vónur a vóime pém.
 62. An té go (= 'g-a) m-bíreann an bpióg a.
 luíge ari ír vó ír cpiiríe i p'gáiríleac.
 63. A anam pém ari gualann gac aon
 vóime, beiríveac leirí no págíac.
 64. Báirí gan p'riurí no cú gan earíball.
 65. Bíreann blas mílirí ari p'píaríac (= p'pí-
 ríac, p'píaríac) 'na comíurían.
- I.
66. Topac lunge clárí,
 Topac áite cloca,
 Topac plaíta p'áiríe,
 Topac p'láiríe coulac.
- II.
- Deiríveac lunge i báirí,
 Deiríveac áite i lorgí,
 Deiríveac plaíta cámeac,
 Deiríveac p'láiríe oiríac.
- [Do bí an p'eaníocail p'í vó p'íurí marí tá íé
 i gCúige Connacé cpiiríe i gcló éana as
 an gCanonacé Uileas vó vóiríe, 7 é beag-
 nac ari an nór céaríia. 'Do éuríear pém
 'ran íuríleabairí, U. 48, an vóirí cpiirí vó,
 marí tá íé i gContacé áiríveacá.—S. L.]
67. Comíangairí (comígarí) éum an bíó 7 móirí-
 cimíoll éum na h-oiríe.
 68. Céalacan p'aoi 7 earíia na m-bpióg,
 Déimí p'iao p'eanvóime vó'n té bíreann
 óg.
 69. Págarí gac laóc m ariíe.
 70. Má'r maíe mólíarí.
 71. Má cáiríe buiríe tá cpiiríe geal agam.

[Fuarpar féin an fearnád ro ar moó eile i noán do rghíobar ríor in áit atá i ngar do na Ceallair beaga i gContae Úinn-na-nGall .i. Cé gur buíde mé tá eiríde agam i' gile 'ná an éiríde.—S. L.]

72. Má tá bean-an-tíge tinn níorí éallí rí a goile.

73. Marí (muna) mbríorí i oíge an bí, bí iní an tíge le n-a taoib.

74. Mian amadán díomhaointear.

75. Ní fažann fažar balb beata

76. Ní bíreann ó'n bfeairíona aét é bpeir.

77. Nuairí bíreann an cat amuis bíreann an lué ag iunne.

78. Nuairí i' cruairí do'n éallíge cairíró rí rí.

79. Nuairí i' oíge le ouine é beir go veair 'reao bíreann ré 'na éleair marígarí.

80. Ní coingbígearí tíge gan teangá.

81. Nuairí a mažarí 'un Rómí bí ad' Rómí-nac leo.

82. Ní éirleann meirge iún.

83. Ní féarann an gobadán an dá éiríge do éabairí leir.

[I gConnaéarí ar an moó' ro .i. Ní tíge leir an ngobadán dá éiríge do ffeairíal.—S. L.]

84. Ní i gcomnuirí bíreann Domnall buiríe ó'a pórao.

85. Ní' léiríear ar an catuğao aét é mairíbuğao le poiríne.

86. I' feairí ríe mairí 'ná oiríe-feairí.

87. I' fupur feairíge an leomíam a ríatáo 'nuairí bíreann ré 'n-a éoláo.

88. I' feairí cóirí 'ná oul éum olíge.

89. Tárlann na oame ar a éiríe, aét ní tárlann na enuic 'ná na pléiríe.

90. Tarí veiríeao an óil, 7 bpríon veiríeao an gpríao.

91. Teacairíe an fíarí (féirí) ó'n áiríe.

92. Tabairí do'n gárlac, 7 tiocparí ré amárlac.

93. Sžata ban no ržata žéanna.

94. I' mairí an tiománaríe an té bíreann ar an éloríe.

95. I' feairí míne 'ná boirípac.

96. Aíríneann na h-angil a éiríe.

97. I' oíge le feairí na buile gupí é féin feairí na éiríe.

98. Seacáin tíge an táiríne no i' báiríge i' beata ouir.

99. Ní oéiríonac i an mairíe donuairí.

100. I' olc an goile nac téiríeann a curí.

101. Bíreann an óiríe ar buile.

102. An té bíreann ruarí olc arí veoc arí, An té bíreann ríorí luirígearí cor arí.

103. Do feairí gan náiríe i' fupá a gno óéanam.

104. Ouine gan ríorí a gíorí ní meairíarí a éirí,

Ouine gan ríorí ar cóirí ní bacaríe,

Ouine gan ríorí ní' gno aige a' cairíeann ná gláoac,

A' ouine gan ríorí bíreann ré 'n-a ríoríe aige(až) ainveirí' an t-řaožail.

[Bactaríe=bactarí or bactarí, pres. pass. of bac, heed, mind. Ná bac é=ná bac leir, don't mind him.]

105. Ní ríuime arí loé an laéa, Ní ríuime arí eac a říuan, Ní ríuime arí caorí a h-olann, Ní ríuime arí colann ciall.

106. An ouine ríoríe arí gnoamí gíun, Veiríe uile gupí binn a gíorí, aét i' ríeiríe 'ná an ríeiríe gíorí, An ouine boét až oéanamí ceoil.

107. Ní bíreann na ríuríeacá aét marí a leagtarí an eiríam.

108. Ar an obairíe ažann an řožlamí.

109. Nuairí i' gíamíe an bíao 'reao i' eiríe é poimíe.

(Notes are invited on ařarí, No. 30; and řžamíe, No. 46.)

TRANSLATION.

1. What happens seldom is wonderful.
2. He who does not pity your complaint, do not complain to him.
3. The cow which has the loudest bellowing, has the slenderest tail.

4. What the Púca writes, himself reads.
5. What goes longer, grows colder (or is neglected).
6. Heredity breaks out in the cat's eyes.
7. Foresight (or punctuality) prevails over accident.
8. Foreign cows have big horns.
9. A person's will is his food.
10. A daughter-in-law and a mother-in-law, as a cat and mouse are towards each other.
11. Let it be as it is, and Tralee where it is.
12. Truth is sour.
13. Grumbling is lucky.
14. "I saw you before," as the cat said to the hot milk.
15. The law of lending is to break what is borrowed.
16. If there was rain to November, it would be a shower.
17. Money is the end of the (Gospel) preaching.
18. Even a sleek (smooth) cat would eat a taper (smooth water runs deep).
19. Opportunity leads to mischief, or, a thief is made by opportunity.
20. While the grass grows, the horse starves.
21. Each foster-son as reared and the swan on the water (cat after kind).
22. Each poet and prophet discoursing his own art.
23. Drink before news (take your drink before answering).
24. Fighting is preferable to solitude.
25. The parish priest is subject to a slip of the tongue.
26. A slow hound is often lucky.
27. It is hard to start the hare of a hareless bush.
28. Idle strollers seldom have fish.
29. Frost is preferable to constant rain.
30. The hob is a good anchor.
31. The bird in the hand is better than the one on the branch.
32. Sweetly we drink, sourly we pay.
33. Namesakes have a fellow-feeling.
34. The hound on the run is better off than that in the corner.
35. The raven thinks his nestling fair.
36. God's help is nearer than the door.
37. Poverty can't be up to its word, or, poverty is dispiriting.
- 1st form, *lit.*, captivity (affliction) makes kindness bare.
- 2nd , , bareness makes an intention bare, or straightened circumstances bares an intention.
38. The gander's bill or beak is not longer than the goose's (what is sauce, &c.)
39. Peace is the best of all virtues, or, peace is the best choice of all.
40. When the goat gets into church, he'll not stop till he goes to the altar (ambition tempts the wise).
41. Luck is only where discipline or order is.
42. A liar is not believed.
43. From small causes big evils follow.
44. Food is not better than sense (live not to eat, but eat to live).
45. There is no convex without a concave.
46. A barking dog never bites.
47. The greater the need, the nearer the help.
48. There is no use in talking when the harm is done.
49. A person's garment is no load to him.
50. There is no sage without a fault.
51. Eloquence does not support the friars.
52. Fits of violence are not lasting.
53. A tooth is not broken by a good word.
54. Shun the bad man and you need not fear the good man.
55. A man of learning understands a half-word (a word to the wise is enough).
56. Necessity is the mother of invention (*lit.*, N. teaches I.)
57. A bashful person is not usually a gainer.
58. He who is lucky himself, has his cabbage lucky; or, a thrifty person has thriving goods.
59. He who gets the name of an early riser, can sleep out till breakfast time.
60. Falsehood goes further than truth.
61. Misfortune knows its own person.
62. He whom the shoe is pinching, has the most right to rip it.
63. Every person having his own soul on his shoulder, let him take it or leave it.
64. A boat without rudder, or a hound without a tail (unmanageable).
65. The neighbour's porridge tastes sweet.

I.

66. A board is the beginning of a ship,
Stones are the beginning of a kiln,
Welcome is the beginning of a prince.
Sleep is the beginning of health.

II.

The end of a ship is drowning,
The end of a kiln is burning,
The end of a prince is disparagement,
The end of health is sighing.

67. The short way for the food, and round-
about for the work.
68. Long fasting and want of the shoes
make the young old.
69. Each hero is got gratis (that is, in the
long run).
70. If good, it will be praised.
71. If I am yellow, I have a bright heart.
72. If the housewife is sick, she did not
lose her appetite.
73. If you are not in the eating-house, be
in the next to it.
74. Idleness is the desire of a fool.
75. A stammering or dumb priest gets
no living (parish).
76. A lucky man has only to be born.
77. When the cat is out the mouse dances.
78. Necessity forces a hag to run.
79. When a person thinks himself nice (or
well-off), it is then he is a market
plaything.

(To be continued.)

NOTES ON IRISH ETYMOLOGY.

By TOMÁS Ó FLANNAOILE.

I. Earríac, rarríac, roghíam, gerríac.

It is pretty certain that the ancient pagan Irish reckoned at first but two seasons in their year—summer and winter. Not to mention other authorities, the Harleian MS. (British Museum), H.I.B. 5280, p. 38—quoted by O'Donovan in the Introduction to his edition of the "Book of Rights"—gives the following: "ar ir oé poim no bro pop in m-plíaoam ano a. in rarríac ó beiltime co Samain, acur in gerríac ó Samain co beiltime," i.e., for it is two divisions used to be on the year then, namely, the summer from May to November, and the winter from November to May. We know too that other ancient nations recognised but two seasons in the year. In the Bible only two seasons are mentioned, summer

and winter, and in many languages to this day the expression 'summer and winter' is popularly used for 'the whole year.'

The oldest and simplest Irish names for these two seasons were *rarríac*=summer, and *gerríac*=winter. In later times the compounds *rarríac*=summer-part, and *gerríac*=winter part, became more usual in Ireland. They are the forms used in the extract given above, and it is from them that we have *rarríac* and *gerríac*, the present Irish names for summer and winter respectively. The original simple names, however, survived for a long time after the fuller compound forms came into use. These primitive words, *SAM* and *GAM*, also belonged originally to the Cymric Celts, and they are substantially the forms still used in Welsh for the names of the two chief seasons. They have, however, suffered more change in Welsh than they suffered in Irish, for instead of *sam* and *gam*, or even *samh* and *ganh*, the Welsh say and write *haf* and *gauaf*.^{*} The *f* in these words sounds as English *z*, and represents the aspirated *m*, which we express by *m* or *mh*. Initial *S* in most Celtic words has been preserved in Irish, but became permanently changed to *h* in Welsh at an early period—though there is evidence to show that the change occurred later than the Christian era. Thus, our *palann* (salt), *pean* (old), *piol* (seed), are weakened in Welsh to *halen*, *hen* and *hll* respectively. This, it will be remembered, is what the Greeks also did with their initial *S* as a general rule, whilst the Latins retained it—which is one of the proofs that Latin is in many respects older than Greek. Irish, however, has some forms which are older than Welsh, Greek or Latin—but this is not the immediate point in hand.

In Irish the forms *rarríac* and *gerríac* continued—as I have already said—to be used for a long time after the adoption of the compound forms *rarríac* and *gerríac*. Though they are no longer in actual use with us, they are found in ancient literature. In the *Amra Choluimille*, as given in the *Liber Hymnorum*, there are some verses quoted (in a gloss on the words "*peo peim pié*") where the line occurs: "*no parríac rarríac gerríac*," i.e., *gone hath summer, snoweth winter*—in which happily we have examples of both words. In the *Leabhar Láigheac*, or 'Book of Einster,' there is a poem which we are told St. Molling compelled the devil to recite—perhaps I should say *compose*—and in which occur the lines:—

"Uogni toil maice oé do nim
ir gerríac eppóet imbi rarríac—"

that is, as translated by O'Curry, *Who doth the will of the Son of God of heaven, is a brilliant sun, around which is summer.*[†] In the *Annals of the IV. M.M.*, under A.D. 1151, we find the entry—"Garríac, garríac, garríac, ambríac co ppole noespíam"—translated by O'Donovan: *A changeable, windy, stormy winter, with great rain.* The Four Masters, one might expect, would write their annals in the language of their own time, but from their profession, and from their long study of ancient writings, they often used, and could scarcely help using, old words—old idioms, and old grammatical forms in their seventeenth century Irish, the result being a style of very mixed character. The word *garríac* was no doubt practically obsolete in their time, but, it used, the form would be *garríac* and not *gerríac*, whilst there is little doubt it was still

^{*} Pronounce *haf* like an Irish 'beahm,' or like the English verb *haze*, and *gauaf* in two syllables, like an Irish 'gar-beahm,' or like an English 'gai-av'—first syllable as in *guide*.

[†] See Stokes's *Goidélics*, 2nd ed., p. 180.

used in the twelfth century, though as yet probably in the unaffected form *gam*.

With regard to this word *gam*, although this is the more usual ancient form, still from the analogy of the Welsh *gwaif* for an older **gwaif*, and the Latin *hiems*, the Greek *χίμα* (winter), the Sanscrit, *hima* (snow), found in *Himalaya* = 'snowy mountains' or 'snow's abode,' from the analogy, too, of our own *gem-peo* (whence *gem* *pear*), we should expect rather a form with a slender vowel, as **gaim* or **geim*.* As a matter of fact, this very *gaim* is also found: e.g., the line quoted above from the *Amra*, reads in O'Beirne Crowe's edition from *leabap na h-urðe*: "Smíam *gaim*, popaít *pam*." So also we find *gem* in other compounds besides *gem-peo*, for instance, *gem-aróche* = a winter's night (*leabap breac*).

Before I leave *gaim*, I may call to mind the fact that, though the word is no longer a living current name for winter, we have at least one instance of its use in a place-name—namely, *Slíab gaim*, the Irish name for the mis-called 'Ox Mountains,' which form part of the boundary between the counties of Sligo and Mayo. *Slíab gaim* is the name of the *e*-mountains in all our native Irish writers, and is evidently very ancient. *Gaim* here shows no trace of inflection. It is either genitive singular, with the inflection lost, the name in that case meaning 'snowy mountain,' or a genitive plural, the name then meaning 'mount of snows,' rather than 'mount of winters.' From the similarity, however, of *gaim* to the living word *oam* (ox), someone with little knowledge of the language—and, doubtless, with the 'bovine cultus' strong on his bovine brain—imagined it could mean nothing but 'Ox Mountains,' and the mistranslation is copied from one map to another. *Slíab gaim* is indeed, in one sense, our Irish *Himalaya*, and the name is to be compared with that of *Slíab-pneáca* = 'snowy-mountain' in Inishowen, *Opum-pneáca* = 'snowy-ridge' in Co. Monaghan (O'Curry); *Snaefell* (a Norse name), in the Isle of Man; *Snowdon*, in N. Wales, and such like.

As to the *-paó* in *pam-paó* which, owing to the law of *caol le caol*, became *-peo* in *gem-peo*, I believe it to be a shortened and broken form of *paíte*, which, though it now only means a quarter of the year, a season, a term of three months, must originally have meant a part, any part or division. The word *paíte*, I take it, has lost an initial *p*, and is for *p-paíte* = *prat* = part, just as *pó* is for **ppó*, *lán* for **plan*, *páim* for **ppaim*, etc. Two classes of words are formed with this ending—(1) Collectives, as *laó-paó*, *puó-paó*, *mae-paó*, etc., which were anciently declined as feminines singular, but are now considered plurals, and written *laó-paó*, *eaépaó*, *7c.*, and (2) singulars, like *pam-paó*, *gem-peaó*, *pon-paó*, *ruilpeaó*, *7c.*, which were sometimes used as masculines and sometimes neuters—now always masculines. *laó-paó* means, therefore, as Winisch translates it, *Kriegers-schaar*, warrior-division, hero-kind, *-paó* = *schaar* = part, share or division.

I have suggested that our word *gam* (winter) originally meant *snow*, like the *hima* in *Himalaya*, and that most probably this is the meaning we should give the word in the name *Slíab gaim*. *Gem-peo* would then mean the 'snow-part,' the 'snowy time' or division of the year. What did *pam* mean originally, or is this to inquire too curiously? There can be little doubt that it is the same word as *sam* in the English *sum-mer*, and *sam* in the German *sum-mer*. But what is the meaning of this *sam*,

som or *sum*? I do not think it can mean anything else but *sun*. *sam* and *gam* then are the sun and the snow, the sunny time and the snowy time. But *sam* is not the Irish word for sun, neither is it a Teutonic word, unless *sum* or *som* be the original of *sun* and *sonne*. Cormac, in his Glossary, suggested a Hebrew origin of the word *sam*, saying that in that language the word meant *sun*. It is undoubtedly true that the Hebrew word for *sun* may be written *shimsh*, *shemsh*, *shamsh*, or even *sams*, as in the proper name *Samson*, as given in the Vulgate. It is admitted that this proper name signifies either 'sun-like' or a 'splendid sun,' and that it is the first part which means *sun*. We will not say that the Celts and Teutons borrowed this word from the Hebrews, but is it not possible that it is a word common to all three races, only that in the Hebrew alone it has its true and ultimate explanation? In the last century and beginning of this everything in Irish was traced, without any real grounds, to Hebrew and Phœnician, but those who compared them seem to have known little of either Irish or Hebrew. But now we have gone to the other extreme, never thinking of the Hebrew, and ridiculing every comparison that is made between them. No one who knows Irish seems to learn Hebrew, and no one who knows Hebrew seems to learn Irish, or at any rate no one seems to know enough of both to make an intelligent comparison. The Aryan character of the Celtic dialects no one now doubts, but is it quite certain that the Semitic and Aryan tongues have no common roots? I do not think it is, and I believe the venerable Cormac made many a wilder shot than when he compared the Irish *pam* 'summer,' with the Hebrew *Samson*, the 'sun-like.'

Besides *pampao* and *gempeo*, the ancient Irish had two other names for each of their divisions of the year, but still from the same roots, *pam* and *gam*. For summer they had *pampúet* and *pamam*, and for winter, *gampúet* and *gamam*. These names arose at different times and, perhaps, were used in different parts of the country. *Pampúet* and *gampúet* are given in O'Donovan's Essay, already referred to, quoted from the law tract, H-3-18, p. 13, T.C.D. They do not seem to have got into general use, or, if they ever did, they gave way to *pampao* and *gempeo*, and became obsolete. They are, however, of the very same formation and meaning as the other names, for the one is *pam-thúet* = summer time or period, the other, *gam-thúet* = winter-time or period, for *tuét* (O'Reilly) means time, season or period. In these two words we find a relic of old Irish pronunciation, that is the aspirated *τ* (*th*) represented by *p*, just as in a few words yet the same thing holds. e.g., *ppuét* (stream), and *ppuétan* (streamlet), are pronounced almost like *ppup* and *ppupan*. The progress—or rather the deterioration—of the aspirated *τ* down to a mere *h*, as it is at present, was probably this: At first it was a real dental aspirate, as it is in Welsh to this day (cf. *mam* a *thad* = mother and father), corresponding to the sound of the Greek *Theta* and to the English *th* in *think*. This next turned into an *f* sound, which survived in a few words, but mostly passed into the corresponding guttural aspirate *ch*, which in time became weakened to *h*. It is well-known that the aspirates freely interchange with each other in all the Aryan languages.

And now for *pamam*. I hold that this word was originally used to mean the *summer*, that it was a synonym of *pampao* and *pampúet*, that it was probably earlier in origin than either of these, but that in its true sense it eventually gave way to the others, especially the former, and that it survived only in a very restricted sense. I do not know if anyone has as yet questioned the explanation

* There is in Maynooth College Library a collection of stories, called "Gaeiríde gear na gaeirí-oróche."

of *ramain* given in all the old Irish authorities, and believed in apparently by O'Donovan. If not, it is time somebody did. 'Samuin' or 'summer-end' will not do. Nothing but confusion springs from making *ram* a part of this word *ramain*. Whatever may be said of *ram*—whether it is a genuine Irish word or not—as a matter of fact, *ramain* never was the end of summer, even in its later and restricted sense it meant *November*, which was the first month of winter, and *Lá Samna*, or *November-day*, is still with us the first of winter. This is one reason why *ramain* cannot be 'samuin'—now for some others. *Samain* exists in Welsh, and (like *ram* and *gam*) seems to have been common to all the Celts before they separated. As *ram* with the Welsh became *haf*, so *ramain* survived with them in the form *hefin*, corresponding with our word exactly, and observing the law of *caol le caol*, which exists to a considerable extent even in Welsh. But it does not mean *winter* in Welsh, nor *November*, it means the *summer-time*, though rarer than *haf* and perhaps now obsolete. In the compounds, *Cyntefin* and *Mehefin*, the word plainly means *summer*. *Cyntefin* is an ancient and poetical name for May—now they use *Mai*—and clearly means *cynt-hefin* or first-summer. We have this very same word for May (as well as *bealtaine*), viz., the O. Ir. *cétteman* = *cét-ramain* (first summer), used in the beautiful poem on the May time attributed to Fionn son of Cumhall (in the *Mac-Grimmairé Finn*), and in other old Irish writings, reduced in later times to the form *cétceasán* (O'Donovan's Irish Grammar, p. 97), but in the Highlands to *cétceim*, which is used as much as *bealtaine*. So the Welsh *Mehefin* (June) is plainly 'Medd-hefin' = mid-summer, and the Irish *Meiceasán* (June) = *meo-ram* = *meo-ram*, or mid-summer. In middle Irish we find *Meccem* and *Meccem* (as in Mac Conglinne's Vision), but the forms *cétceasán* and *meiceasán* do not necessarily imply that any syllable has been lost, but may represent older forms, *céttem* and *meccem* (for *cét-ram* and *meo-ram* respectively), before the extra syllable was assumed.

What then is *ramain* or *hefin*? A comparison with *ramuad* and *ramuac* would lead us to think it probably meant the same thing, and was a similar formation. This is what I believe it is—nothing more nor less than *ram-rin* (in Welsh, *haf-rin*) = summer-weather or sun-weather, the O. Ir. *rin* (now *ríon*) and Welsh *rin*, meaning *weather* in general. The *r* of *rin* being aspirated, would easily disappear in composition, just as it has disappeared from *ramuac* (like) in such words as *plac-amuac*, *gean-amuac*, &c. The shortening of a vowel is common in Irish compounds, cf. *spádmair* for *spádo-mair* or *spádo-móir*, *im-rim* for *im-réim*, &c. The slender vowel of *rin* caused the *caol le caol* in Welsh, so we have *hefin*, but in Irish the first syllable ruled the second, and so an *a* was inserted for *leacán le leacán* and *ram-rin* became *ram-ain*.

This, I hope, is a more rational and consistent explanation of *ramain* than the old one. But how did the word come to mean *winter*, or rather *November*? I believe that *Lá Samna* was a corruption of *Lá Samna* = winter-day, or first day of winter, but as *Samna* also meant a calf, the name became disused, *ramain* also gave way to *ramuac* in the old sense of summer, and while people forgot the real meaning of the word, a sufficient memory of its force remained still to connect it with *ram*, and when the word was written *ramuin* and *ramuin*, an apparent fitness easily suggested the explanation *ram-fuin*—or the fancied etymology may have suggested the spelling *ram-ain*.

FOLK-LORE OF CONNAUGHT.

DOMHALL DUB AGUS BRATHÁN MÓR
LOCA-RÍ.

(Le "Páirín puad O'Ceallaigh.")

Is an t-rean-aimhín mair, i b'pao ó foin,
bí fear uar ab ainm Domhall Dub 'na
cómhairde i n'garí do Loch-rí. Bí sé píce
b'iaidam pórtas gan clann, áit son m'gion
amán, agus bí p'ipe dall ó puad i, agus
p'í an t-ainm a bí a'is na daoimib uirín,
Nóirín dall, dub. Bí sué b'p'ea'g ceolmair
aici. 7 ní raib fear-abráin 'gan t'ir naé raib
le c'p'orú aici. Don t'p'adóna amán t'airín
Nóirín ar a h-áirín i t'abairt p'ior go
b'puac an Loch, mar bí an t'p'adóna an-
b'p'ea'g. Thug an t-áirín p'ior i, 7 t'ubairt
p'í léi: "gan amhín, nó p'ag do beala' a
baile." Nuair t'om'p'is a h-áirín fuit p'í
p'ior ar t'p'orúis t'irín, 7 t'oiris p'í ag gabail
abráin, mar p'o:—

a b'bealtaine buite, is t'p'as an m'í
a m'bealtaine oac t'p'as ar na p'ellocán;
b'bealtaine leab' a'is an m'naoi, a'is an b'bealtaine
lao'g.

'S'ur a'is an lár b'bealtaine p'ap'p'acán.

Ní raib p'í i b'pao ag gabail an abráin go
t'adúic b'p'adán móir go báirín an uirge, agus
t'p'ir p'í cluar air p'ém a'is t'p'ea'c léi.
Nuair t'p'ir p'í t'p'p'ea'c ar an p'ann, t'ualar
p'í an sué 'gá p'ad: "is móir an t'p'p'ea'g go
b'p'ul t'í dall. Tá m'bealtaine t'omblar
b'p'adán agat le cumailt ar do f'úil, b'bealtaine do p'adúic agat."

Nuair bí an g'man ag t'ul p'aoi, t'áinic
Domhall, 7 t'ug p'í a baile í.

T'omhín p'í t'ó na p'ocla a t'ualar p'í.
"Mair go leor, p'adán m'p'ie a'is t'p'p'ea'c
ar mairín i m'b'p'ac," a'p'ra Domhall, "7 má
tá b'p'adán gan Loch gab'p'ar mé é."

Ar mairín, lá ar n-a báirín, p'omhín g'man
go móc, t'p'p'is Domhall 7 t'ualar p'í p'ior go
t'ó an Loch. Fuair p'í bá, 7 amac leir a'is
t'p'p'ea'c. Nuair t'áinic p'í go lár an

Locha, éualarò ré cnuiteac aig rìghie; ran am ceudna fuair ré an line aig capuainge, agus éoirig an t-rlac iargairieacá aig lúbaò. "Dair m'focal," ar Domnall, "tá bhrasán móir ar mo úbán." Leir rin, éoirig ré aig capuainge com maic a' r' s'feus ré, áct, mo bhrón! rìghie a éora, 7 éuit ré amac ar mullaac a éinn ran loch, 7 rìor, rìor faoi uirge gur faoil ré go maib ré aig veirieac an domnam.

Nuair a s'fòrgail ré a fúile, fuair ré é réin i feompa brieas, i lácair riu móir. Bí a époiceann mar époiceann éirg. Labair an fear leir: "a Domnall úib, ar ré, "cao a éug annro tú?" "Níl rìor agam," ar Domnall, "bídear aig iargairieac ar loch-rí, 7 faoil mé go maib bhrasán móir gabá a gam, agus bídear 'ga capuainge irteac nuair rìghie mo éora, 7 éuit mé ar mullaac mo éinn irteac ran loch. Ní béróinn aig iargairieac áct tá ingion dall agam, 7 éualarò rí ná mbéirdeac doimblar bhrasán aic le cumailt ar a fúilib go mbeirdeac a maibie aic. Sin agat an fáct a bfuilim annro."

"Tá tú i lácair iug an Loch a noir," ar an fear, "7 ir faoa atá mé aig panaact leat. Eirt liom anoir. Ar éualarò tú ariam an éaoi ar éarla so'n loch a beir annro ran áit a bfuil ré?" "Níor éualarò mé, go veimín," ar Domnall, "gíó go bfuilim 'mo éomuirde i ngar so'n loch ó iugabó mé, 7 mo react riuiriu móim." "Ní béró tú i bfaò mar rin," ar an fear móir.

"Ba rí m'atair-re, 7 fuair mo mátair bair an orúce a iugabó mé. áct níorb fáoa gurpór m'atair bean eile. agus bí cumaecta móir oirioeacá aig mo learmátair. Nuair bí me react mbliabúna s'aoir éuir me fearg uirre; capuainge rí amac flaitin oirioeacá, éuir rí cnu-talman ar úitce m'atair, 7 iunne rí loch úe. Baiteac m'atair, 7 iunneac bhrasán uim-fa, mar feicear tú. Tagann mo learmátair 'c uile orúce le mo geur-éruabó, áct ó earla go bfuil turfa liom, ir

oóig go bfuigió mé buair uirre anoir. Anoir tar liom, 7 fágfaíó mé ar bhuac an locha tú; annrin teirig go bun an émoinn móir maol-vearig atá aig fár ar éul so éirge, 7 móim rìor go otagaíó tú ar leac móir. Tóg an leac, 7 geabairó tú cat oub riuonn 'na éolaíó fúite; tabair leat an cat go bhuac an locha, 7 béró mure annrin móimac. Má gíó tú mar aoir mure leat, béró tú rona, rairóir, buairioagala, áct mui (muna) noéanaró tú mar aoirum, béró tú 'so ooiruibe boct éirúite, comfao a' r tá uirge aig iug nó feur aig fár."

"Dair m'focal, veanfaró mé mar aoir tú," ar Domnall, "agus tá mé méiró lé oul leat."

Anrin, buail ré buille ve flaitin oirioeacá ar Domnall, 7 iunne ré cnuiteac úe, 7 níorb fáoa go bfuair ré é réin aig rnam ar an loch. Nuair a éamie ré go bhuac, buail an bhrasán móir buille ve'n flaitin oirioeacá ari, 7 lé capabó so lámie, bí ré ar talam, 7 iunne ré a bealac a baile. Nuair a éamie ré com fáoa leir an geimín móir maol-vearig, éoirig ré aig móimac; níorb fáoa go oéamie ré ar an leac móir, 7 nuair éóig ré an leac, éonnaic ré an cat oub 'na éolaíó. Chuir ré an cat in a briolla, 7 ar go briat leir go bhuac an locha. Bí an bhrasán móir annrin móimie, 7 éug ré é réin 7 an cat oub go oí a feompa faoi'n loch. Anrin oubaire ré lé Domnall:—"ir maic an laoch tú; anoir fag rìgan, 7 bain éoirie an éuit amac, 7 tabair dompa é."

Fuair Domnall an rìgan, bain ré amac éoirie an éuit, 7 bí ré 'ga tabaie so'n bhrasán, áct éualarò ré toimín móir. "Deiriu, veiriu," ar an bhrasán, "tá an éailleac aig teact. Fag mo élorieam geur atá tall ar an mballa, 7 cnuirig gur gairigieac tú, nuair éiocfar an éailleac 7 a curo cat irteac." (Tuilleac.)

NOTES AND QUERIES.

(7) In Waterford, *nár eirighr an t-acraóir* (ok'-seis) leat, = confusion to you. If (ok'-seis) is, as some explain it, the English word "excise," the meaning ought to be, "may you escape the gauger." *p. 48. 59*

(8) *An bfuil don rgeul nó? (nuaó) agat? Ónae rgeul.* Have you any news? Not a word (Waterford). What is ónae?

(9) Students of Keating will be glad to hear that the puzzling word *bapa* (see *Three Shafis*, vocabulary,) is yet spoken. In Colonsay, according to Professor MacKinnon, who is a native of that island, if a stick or stone, which ought to be perpendicular, inclines in any direction, they say, *tha a bhara an rathad so*, its inclination is this way (road). In Scotland, *rathad* is used = road, never *bóthar*.

(10) *Cé éadai b-fuile tú? So maíe, plán a b'eitear t.ú. a ghnátae rin orc.* How are you? Well, healthy may you be. May you be always so. These are usual salutations. Is there any reason for supposing that, in the last phrase, the word spoken is not *ghnátae* but *conáde*? The pronunciation is certainly *énáe*.

(11) *Ceipim, I believe. Tá ré tinn, ceipim* (Co. Clare). What is *ceipim*? Possibly part of *éicear dom*, *feicear dom*, it seems to me. *p. 48*

(12) "Along with" is translated in *éinneac le* and in *éinor le*. The former is = in *éin-féac*, at one time, the latter is the older Irish, in *oentair*, in union with. In *éinfeac* is also used, in *Arann*, = at once, immediately.

(13) *Glár.* The usual meaning of *glár* is *green*, applied to grass or other things naturally green. But when used of the hair or wool of animals, it means *gray*, as *capall glár*, *caora glár*. Used of weather, it means *chilly*, as *lá glár*, *aimpear glár*. In this connection we may quote an instance of a play on the two meanings of this word. One day a Cork priest met on the road a local celebrity, and, after the usual salutations, said: *a Ohiarmuio, nac glár an maroin i? Maíreao, says Diarmuid, tá ré fuar, p'é dath atá air.* *p. 21*

(14) Our folk-lore readers will remember many incidents connected with the black-hafted knife, *rgian dub-éoraé*, which the person rescuing a friend from the *buiogean*, or fairy residence, should take with him, and use upon fairy enemies. Instead of blood, the blade was always found covered with a slimy *ichor*, which was called in Cork *glótae, gen. glótaige*. In Connemara, *glaoe glár* is the substance into which wicked people, in the folk tales, are turned by supernatural power—the "green stone" of Anglo-Irish tales. A slimy exudation, sometimes seen in the spring-time in rich pastures, is called in Cork, *im pacaip*, because it is not unlike butter in consistency, and is a proof of the richness, *rocaip*, of the land. In other parts of the county, these exudations are pointed out as the remains of fallen stars! In connection with fairy lore, the tradition was, that a changeling when dead was not admitted into the land beyond the grave with ordinary mortals, and tales of the exclusion of the *corpán ríoe*, or fairy corpse, might still be collected at Munster bresides.

A respected correspondent, Seanóin, suggests that, in many cases, the present application of the ancient Gaelic proverbs might be given by those who collect the old sayings. The application is not everywhere the same, and often is very far from the literal translation of the word. Thus, *éirt le fuaim na h-abann a'r geobair breaé*, is simply our curious Gaelic way of saying, "time will tell." Again, *leis mé cum an bobaig, aet na leis an bobaé eugam*, applies to people who "give no right and take no wrong." *Ir fupuroa* (see *fupuroe* in the *féir*, in this number) *fuine aice na in mine* = "the rich can be generous." We shall be glad to have all such notes, or, indeed, notes on anything that has appeared in the Journal.

FOLK-LORE, DONEGAL.

cúl toub uaiqe.

I.

Ar mairin Dia h'adme múrgluigeao 'n-ár fuíoe muiro,
'S oo óúltuig mo érioíoe i'rtig air ag toul ann;
'Sé buigeallac loea an iudria oo bhoirluig air ruibal muiro;
Oo junnemuio an ruibal, 'r éan san cútiugao éuair linn.
Éuairómuio air na pámaib, aet níor léir óúinn rtiúri oo óéanam;
Bí plucaó agur cácaó ag éirige oimann aniar;
Tá mberóeao rgian i n-ár bpoéaoe oo gaeirpao na iópaíoe,
Oo éuirpao an éoiri rinn faoi fórgao na rliab.

II.

a Phaoiaic báin uí árliar, ní liongnao túb beir épiáíoe
Fá oo mac breaé áluinn, nac paib 'leiteio m' an tír;
Éan óioqbál bíó nó annlainn oo éus oo mac 'gan mbáo rin
Ir é a éeac bí lán oo huile éineál bíó.
Bí min agur bí ppiáíoe, bí óima 'r bí gpiám ann,
Éirg éioéa i n-áiríoe nac paib 'leiteio m' an tír;

A' r gan cailín ós 'r an áit rin nápi éuit
 aig i ngráú leir,
 Agus cumá mór a mácpac ní fágbanann a
 cporóe.

III.

'Sé cúl oub Uaige, an cúl oub gan
 rubairce,—
 Nac fliuc agus nac fuar mo leabaró
 lúró!
 A néill báin in páirtaig, nac clúiteac
 liom mar fágbaó éú,
 Agus campal mór báro aca le oo éaoib!
 Do éainis an squal agus éiontuig pé an
 báro,
 Agus clumpróe i náriann ar gcaoine [r
 ar gcaoi];
 Dá mbeir Coirpe ar an mbáro rin, nó
 Donnacó mo éapbriátair,
 Cári baogal súinn an lá rin nac otiuc-
 facó rinn i otiir.

IV.

I' r iomóa larta ppiatáiré éus mipe 'r mo
 éapbriátair
 Ó Connacta 'r ó Málainn ar an fairsige
 bí oian;
 Contabairt ní bfuairmuir go teact súinn
 go cúl Uaige—
 Mo épac agus mo bpión go otáinis muiro
 muam!
 Bí muiro ar n-octar v' fearaib leice
 láiríe;
 Monuar' bí a lán agann ar fpi-beagán
 reill;
 Mar nótan de rinn tapitáil aet don fear
 amám agann
 O' innreocóo v'ar gcaíre cao é o'éirig
 oinn!

Gluar.

Peasari bpeactac, oo bí in-a éálluip i
 mbaile na Mór, i gConnae Oluin na nGall,
 tuarum a' r leat-éuro bliadán ó foin, 'ré
 rin ugar an abrián bpeag ro. I' r ó Saróo
 in Galléobair i mBpaonac i nGleann na
 Surlige, fuarar an t-abrián le fear a
 rgríobéa.

NOTES.

- Stanza 1.—Uaige, an island off the Donegal coast.
 muiro, properly speaking an inflectional
 ending inseparable from the verb, is used very
 commonly instead of rinn. Buigallac =
 Boyle, one named O'buigill. Loé an tubra,
 Loughanure, the lake of the yew, near
 Gweedore. bhorluig = bhorluig. plu-
 casó = foam. Cactó = spray, from cáit =
 chaff. Coirp, a fair wind. Na fliab is na
 mbeann in the MS., making no assonance.
- .. 2.—Cha, éan, Ulster equivalent of ní = not; Old
 Irish noéa, noéon. huile, short for gac
 uile. Aig = uile. The two forms, huile
 or 'é uile and aig, also prevail in Con-
 naught. Mácpac = mácpa.
- .. 3.—Clúiteac = famous, much talked of; hence,
 much lamented, sad. Campal, a boat's
 company. Arrann, North Arran, off
 Donegal. Instead of 'r ar gcaoi, the MS.
 has ar gcaoine ann. Beir, bío, and
 beiréac are all forms of the conditional
 3rd. sing. Coirpe = Curry? Chap = níop,
- .. 4.—Larta = cargo. Málainn = Malin Head. Go
 teact súinn is go otáinis muiro in the
 MS. Leice = compare Gaelic Journal,
 vol. iv., No. 34 (1890), p. 18, note on
 éa leoman ligte lioméa lánéalma;
 "ligte, in Waterford licite, applied to a
 man, tall, pliant." O'Reilly gives leic =
 force, strength. Scill is the English skill.
 Mar nótan = muna naib i noán (?), if it
 were not possible. Some of the readers of
 the G. J. may suggest a better reading or
 explanation.

Flann Fionn Fionn.

TRANSLATION.

1. On Friday morning we were awakened up (*lit.* sitting),
 and my heart within refused it, going into it (the busi-
 ness); it is Boyle, of Loughanure, that incited us to go;
 we made the journey, and not without retribution it went
 with us. We took to the oars; but it was not clear to us
 (*i.e.*, we did not know how) to make steering; there was
 foam and spray rising on us from behind. If there had
 been a knife in our pockets that would cut the ropes,
 the wind would have put us under the shelter of the
 mountains.
2. Patrick Ban O'Harely, no wonder that you were
 heartbroken about your fine, handsome son, whose like
 was not in the country; it was not want of food or dainty
 that brought your son into that boat. It is his house that
 was full of every kind of food. There was meal, and
 there were potatoes, there was barley, and there was grain
 in it; fish hung on high, of which there was not the like
 in the land; and not a young girl in that place that did
 not fall in love with him; and his mother's great grief, it
 does not leave her heart.
3. It is the Black Back of Owey, the Black Back with-
 out goodness—how damp and how cold is my bed of rest!
 Oh, Neill Ban O'Partey, is it not sad for me how you
 were left, with a great boat's crew of them by your side!
 The squall came and overturned the boat, and our crying
 and lamenting might have been heard in Arran. If
 Curry had been in that boat, or Donogh my brother, it
 was no danger for us that day that we should not come to
 land.
4. Many a cargo of potatoes I and my brother brought
 from Connaught, and from Malin, on the sea that was

NOTE.

(A CHAT ABOUT THE GAELIC
CONGRESS: CORK IRISH).

(Cόμμάτο τοῦ ἑαύτου ἀγίου Διαμνυτο

O ní toubairt supí gheárrí ná beiréaró
focal *cainte* in Éirinn; aé toubairt agur
veirinn supí gheárrí ná beiró focal *Gaedhulge*
in Éirinn!

τ. 'Σελουπιτι'!

O. 1r pìor òom é.

T. Do b'uaibhac an obair i. Ní fearadair an mó ceo b'liadain atá ó ctoirfead a leitéir i m-baile-ata-Cliaic moime ro. Ba maic liom a pìor a beir agam cao toubhacair go léir.

O. Níl agat aet pìor a cúir ar an bpaipéir, agus gheabair "pìor-pát in agair an rgeit" ann.

T. Déanfao ran; agus nuair beir an ceo féir eile na ciummuigh, ní gan pìor comra ciumneodair i.

O. 1r maic liom tú o'a páo ran. Slán leat anoir.

T. Go ncuigair Dia lá maic ùint.

(Sgaraid ó chéile.)

TRANSLATION.

Mor (!) to you, τας, Mor and Mary to you! Were you at the Congress? What Congress? The Gaelic Congress. I was not, where was it? In Dublin. For what?(?) To preserve (!) the Gaelic. And where is the Gaelic going that it is a necessity to preserve it? It is going out of the world fast.(4) Yerra! what is it that you are saying? I am saying that the Gaelic is going, and that unless a powerful effort is made to preserve it, that it is short until there will not be a word of Gaelic spoken in Erin. Indeed, Dermot, you have always been queer.(5) You think to persuade (*lit.*, put it lying on) me that the people of Erin will soon be going about like "dummies." Who said the like of that? I heard you say that soon there would not be a word of speech in Erin, and that it was necessary to gather a Congress in Dublin in order to keep a hold of the speech, and how could people without speech be but dumb? I did not say(6) that there would soon not be a word of speech in Erin, but I said, and do say, that soon there will not be a word of Gaelic in Erin. And is not Gaelic speech? It is, but there is speech which is not Gaelic. What speech is that? English, for instance.(7) Oh, I understand you now. You are afraid that the language of the country will change from Gaelic to English, and the Congress was gathered to put a check to that change. You have put your finger on it at last. Do you think you will succeed? All I can say is,(8) we will do our best. Were there many at the Congress? Crowds!(9) Who was in the chair? The Lord Mayor of the city. Who were the others there? They were there from all sides, . . . many other expert "Irishians" from west, north and south. Look here, I don't understand myself what use it is for the Gaelic that all these should come together in that way, chat a while, and then go home. I don't see, you understand, any(10) work done after them. Well, but(11) they made laws and rules, and put a bond and obligation on themselves to carry out these rules in future. It is easy to make rules. What rules did they arrange? Did they oblige people to speak Irish, instead of English, in their ordinary business? That was the very rule they laid down most strictly. That everyone should speak Irish? Undoubtedly! Whisper here to me, Dermot, did they speak it themselves? Almost every man that was there representing the Gaelic League made his public speech in Gaelic, in presence of the ladies and gentle-

men there. Do you say so? (*lit.*, do ye hear?) 'Tis true for me. It was great work. I don't know (=I wonder) how many centuries ago it is since the like was heard in Dublin before, and I should like to know what they all said. You have only to send for the paper, and you will get a full account(12) of the story. I will do that; and when the next Congress is a-gathering, it will not be gathered unknown to me. I am glad to hear you say that. Good-bye, now. Good day to you. (*They separate.*)

[Another specimen of idiomatic Irish, from the same pen, will be given in next issue.]

NOTES.

(1) *mór*. What the word means in this ordinary salutation is not well known. Some old people say τα *mór* 'na rúib = the sun is up. The other common salutations in Munster when A. meets B. are: A. *Dia ùint!* B. *Dia 'r muipe ùint.* Or, A. *baile ó Dhia oppaib.* B. *Dia 'r muipe òib*, and the plural is often used towards one person, for deference sake. Or, A. *Dia a' r muipe ùint.* B. *Dia a' r muipe ùint, a' r páopaig.* In welcoming one: A. *Dé (=Dia ro) beata-ra, a Thairis!* B. *Go maipir-re, a Dhiarmuid!* Or, A. *Dé beata a baile.* B. *Go maipir a hpa.* Or, A. *mile fáilte pómaib!* *Answer:* *Go maipí plán!* When separating: (A.) *Go ncuigair Dia lá maic ùint.* (B.) *Go ncuigair plán, beó.*

(2) Often shortened to *cúige*? *Cá 'na éab=* why, also used.

(3) *comheuo*, *comeuo*, *comheán*, *comeáo*, *cimeáo*, all used.

(4) This appears to be = *cuig*, thick, but is always used = fast.

(5) *aic* also = *maic*; hence, *1r aic liom* = I like. In West Connacht, *1r aic an capall é* = a good horse. In Waterford, *aic* usually = strange, regrettable.

(6) In Connacht, *niop 'ubapap*.

(7) This use of *τá* is idiomatic, e.g., *Cao í an cúir ó a leitéir a déanam?* *τá, é beir gan éall.* Why does he do such things. (The reason is that) he is without sense. The ellipsis might be supplied thus: *τá eam ann naé gaeóilge, Beurla. τá cúir ann, iódon, é beir gan éall.*

(8) *Lit.* 'tis how it is. Equivalent phrases are: *ní fearair beir ag cam air, aet . . . 1r é a bun ar a bápp agat, go . . .*

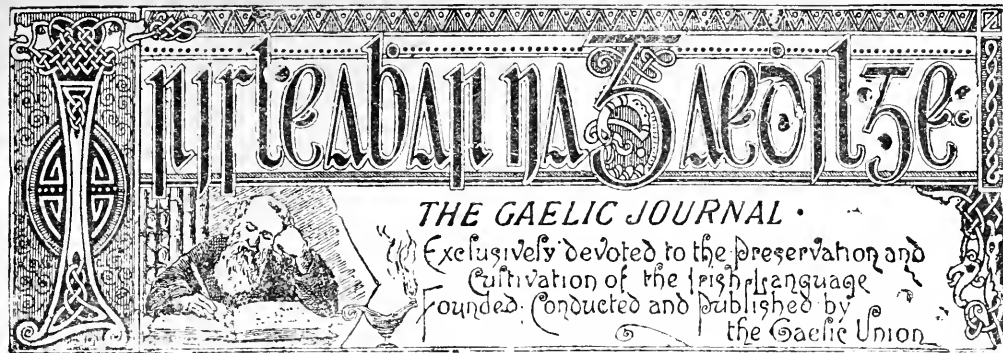
(9) This conveys the idea of a swarming, undulating multitude.

(10) *punn*, *poinn* (older *pointo*, French, *point*) = a jot, any, with negative or interrogative. In the west, *uasá*.

(11) *niop cúir an glar ar an noopar. Scó, ní raib an coéair agam.* Why (well, but) I had not the key. Often *pcón*, at end of sentences; *feadó, pccón*, yes, but; yes, though.

(12) Information and reason for the story.

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No. 3.—VOL. V.]
[No. 51 OF THE OLD SERIES.]

DUBLIN, JUNE 1ST, 1894.

[PRICE 6D., POST FREE.]

In reply to many applications, I regret to say that I cannot send copies of the *Journal* gratis to anyone. It is a mistake to imagine, as many seem to do, that the *Journal* is supported by, or connected with, any society whatsoever. The *Gaelic League*, indeed, does all that it can to induce people to buy the *Journal*, but I have no means from which to pay the expenses of printing and publication except the subscriptions which are sent to me.

E. O'G.

Some people are anxious to know why we publish folk-stories. It is not so much for their value as folk-lore, as for the number of old words, not to be found in dictionaries, which they contain. We would venture to say that each of the recent issues of the *Journal* contains over a score of ancient Gaelic words which are now put on record, translated, and explained, for the first time. It is only by continuing to collect in this way that we can obtain the materials for a good modern Irish dictionary—the great want at present.

Articles in the study of Irish have appeared in many influential foreign papers, including the *Catholic Times* of Philadelphia, the *Visitor* of Providence, Connecticut *Catholic*, New York *Republic*, New Zealand *Tablet*, &c.

The monthlies for May contains at least two articles of great interest for students of Irish literature. In the *New Ireland Review*, Mr. John MacNeill speaks of the general character and value of the ancient Gaelic literature, and gives some good specimens with translations. The Most Rev. Dr. Healy Bishop of Clonfert, publishes in the *Irish Ecclesiastical Record* a most attractive paper on the lives of the Four Masters, and of their great work "for the glory of God and the honour of Erin."

We are glad to see our old Gaelic friends, the *ḡaobal* of Brooklyn, and the *Echo* (*mac alls*) of Boston, as full of life as ever. Although they differ on some points, they are at one in their work for the old tongue, and both cordially support the circulation of this *Journal* in America. The *Echo* now commences its fifth volume with renewed courage, and begins a new series of Irish lessons, drawn up by Mr. John O'Daly

The native language, history, music, scenery, traditions, &c., &c., of the Highland Gaels find an exponent month after month, in the *Celtic Monthly*. The illustrations are numerous and attractive. *Mac Talla*, away in Canada, sends out its eight pages of Gaelic every week. In a recent article by Rev. Mr. MacRury, we find the *ḡobhán Saor* appears, in a Skye legend, as *Boban Saor*, a famous cooper of the misty isle.

We omitted to notice, some time ago, a very interesting article on Old-Norse Words in Gaelic, contributed by Mr. W. A. Craigie to the *Archiv für Nordisch Filologi*. It is time that someone acquainted with the old Norse should examine the Icelandic literature with an eye to any vestiges of the Norse connection with Ireland. What little has been done by Halliday and Dr. Todd only makes one wish for more. Among the words given by Mr. Craigie are:—*báor*, a boat; *peóo*, a sheet (of sail); *núm*, a room; *lopp*, handle of oar; *reup*, helm; *ḡarḡa* or *ḡarḡaḡ*, a garden; *loḡa* (*loḡta*), a loft; *ḡile*, stern of boat; *bóyo*, board; *ḡloba* (*ḡeḡloḡ*), tongs; *ceap*, block; *ḡobal*, fork; &c., &c.

The addresses recently presented to the Archbishop of Dublin, on the occasion of his visit to the Ladies' University School, Dublin, included an address in Irish. The address was beautifully illuminated, and attracted much attention. At the concert, which followed, '*Sa mhúinn oile*' was sung, and was received with applause.

At the annual concert given at the Schools of the Convent of Mercy, Stradbally, several songs were sung in the native language. This is a new and much-needed departure in school concerts, and indeed in concerts generally in Ireland. The songs were (1) *An t-am rao ó*; (2) *Carḡeas an ḡlaip*; (3) *mo mháipe*; (4) *An oibhḡeas*; (5) *Smaoinḡ ar ḡrann*. The credit of this is largely due to the exertions of the Rev. Father Hickey one of the oldest supporters of this *Journal*.

IRISH CLASSES.

The Gaelic League Classes in Dublin, Derry and Cork, continue to be well attended. Many classes are working through the country in connection with the new lessons in Irish, and hundreds of Irish speakers have learned to read Irish within the past few months. Back numbers of the *Gaelic Journal*, i.e., any number published before No. 48, will be supplied to Gaelic classes at half-price, 3d., post free.

The Irish Societies in New York, Philadelphia and Boston, carry on their classes vigorously. As for the new classes in Providence, they surpass any previous efforts to revive the study of Irish, either in Ireland or abroad, as the classes number over 170 members. The classes are taught by Mr. O'Casey and Mr. Henahan, the latter being a native of one of the glens to the west of Lough Mask. Irish history, music, tradition, study, of place and family names—all find a place in the work of the classes. Father Ryan may congratulate himself in the result of his exertions.

The first part of the Easy Lessons in Irish will be issued in book form in a few weeks.

EASY LESSONS IN IRISH.

(Continued.)

EXERCISE XXI.

§ 146. WORDS.

máire (maur'-ē) Mary	uilliam (iz-ee'-am), William
	Munster
roip, between	id'-ir id'-ir'
oileán, an island	el'-aun el'-aun'
rgioból, a barn	shgib'-ól shgib'-ól'

§ 147. *in* an oileán úr, "in the new Island," is often said for "in America"; also in *ameriúcá* (am-er'-i-kau).

§ 148. *anóir* (a-nish'), now, has the accent on the last syllable.

§ 149. *Atá rúirte in* an rgioból. *Atá Máire* ag obair ag an túnne. *Níl Máire* ag an roip, *atá sí* ag dul ríor do'n tobair. *Atá an bá* mói ag dul do'n oileán eile. *Níl* *peasair* in Éirinn anóir, *atá pé* in an oileán úr, agur *atá* Conn agur *air* leir. *Níl* an long ag an oileán, *atá sí* in Éirinn. *Níl sí* in Éirinn fóir, *atá sí* ar an ráile. *Atá* pion raor agur pion raor in Éirinn, agur in an oileán úr: *atá* an pion raor in an tír eile.

§ 150. Nora and Mary are at the well; Mary is going down to the meadow with a pitcher, and Nora is at the barn. The grass is dry and heavy. The fresh grass is heavy yet; the dry grass is not heavy now. There is dry turf in the barn. Art is on the road now, he is not going to Kildare yet. James is going to America, and Nora is going with him. I am not going with you to the island. The salt-sea (ráile) is between Ireland and America. There is a long road between Kildare and Derry. Mary is not working now, the spinning-wheel is old and broken; the work is heavy, and Mary is not strong. William is not sick now, he is well (and) strong.

EXERCISE XXII.

§ 151. The pronunciation of the digraphs, as indicated in § 132, may be followed in all cases; but the popular spoken language, in some cases, retains an older pronunciation. Thus, *io* is now pronounced like *i* short; as, *riop* (fis), *knowledge*; *liop* (lis), *a fort*; but in *liom* (lám, l-yum), *with me*, as usually pronounced, we can yet hear the older pronunciation, both the *i* and the *o* being sounded. In the following list the *io* may be pronounced *i* short by students who have no opportunity of hearing Irish spoken.

§ 152. WORDS.

iolair (iúl'-ár), an eagle	riopa (shüp'-ä), a shop
iomorca. üm'-ärk-ä, too much	rioc (shük), frost
taip (thor), come	(thou).

§ 153. *Óin*, a fort, means usually a stone building; *liop*, a mound of earth, generally of circular form. *Stopa*, the word in general use for "shop," is borrowed from the English word.

§ 154. *Atá* an lá té. *Níl* an lá té, *atá* *rioc* ar an ríor. *Atá* *Tomair* ag an *riopa*, agur *atá* *air* leir. *Atá* *Peasair* ag dul go Cill-Dair, agur *nil* Conn ag dul leir: *atá* pé tinn. *Atá* an *peair* eile ag dul liom go *Tránáir*. *Atá* *rioc* ar an uirge, ag an tobair. *Atá* an tobair mói tinn, agur *atá* an tobair eile lán. *Atá* *rioc* bán ar an liop. *Iolair* mói, álunn. *Atá* an *óin* deir. *Atá* *peair* ag fáir ar an iomair. *Atá* an iomair uirge in an tobair.

§ 155. The large fort is old; the other fort is not old. The whole field is green; and the hedge is not green yet. Come with me to Derry. I am not going with you to Derry, I am going with him to Granard. Leave the young horse on the road, and come with me. The path is clean (and) dry: there is water on the road. All the road is not clean. Come on the other road. There is an eagle in the high fort, he is large and beautiful.

EXERCISE XXIII.

§ 156. We have seen in §§ 75-78, how the short vowels are lengthened in Munster before double consonants. The short vowel-sounds represented by the digraphs in § 132, are lengthened in the same way by Munster speakers. Thus:—

ea	is pronounced e-ou, or almost you
io	" i-oo " yoo
ai	In some parts of Munster all these are pronounced like (ei); as a rule, however, ui is pronounced ui, that is (ee).
oi	
ui	
ei	

§ 157. WORDS.

		Munster.
*aill, a cliff	al	eil
aimpín, weather,	am'-shir	eim'-shir
ceann, a head,	kaN	k-youN
fionn, fair (haired),	fi-N	f-youN
moill, delay,	mweI	mweil
ruim, heed,	sim	seem
cóirce (kōsh'-tē), a coach		
carbaid (kor'-bādh), a coach ; a better word		
sgílling (sgil'-ing), a shilling.		
taip (thash), soft, damp.		

§ 158. Lá tium. Níl an lá tium, atá an lá taip agus bog. Níl an aimpín tium anoir. Níl Peatari Donn, níl ré bán, atá ré fionn. Atá Niall O'Brian ar an aill, agus atá an long ar an fáile ag dul go tír eile. Atá an aill áro—ná fear ar an aill; fear ar an tóin. Níl an rígan cam. Níl cian ag fáir ar an aill. Níl an cóirce láirín go leor.

§ 159. There is a fair-haired man at the door now. The coach is broken down on the road to Derry. Mary and Nora are not going to America; they are going to another country. The weather is broken. The high coach is in the barn. There is a knife in the bag. The lock is not in the door now. Fionn is generous.

EXERCISE XXIV.

§ 160. COMBINATION OF THREE VOWELS.

A. aoi is sounded like ee.

B. eoi " " eo.

ia " " ia.

iu " " iu.

ua " " ua.

It is obvious that as these differ from ao, eo, ia, iu, ua, in having i added, the following consonant will have its slender sound.

§ 161. WORDS.

ciun (kewn), calm, fuair (foo'-ār), found, quiet got
dear (das), pretty gear (gaer), sharp
speoilín (dról'-een), litir (lit'-ir), a letter
a wren
uaim (oo'-ām), from me.

§ 162. Dia, God, used in many phrases, Dia thu (dee'-ā dhi), God to thee, God save you; a short popular salutation. Dia

linn (dee'-a lin), God with us—said after sneezing.

§ 163. a is used when addressing one by name; a Una, O Una!

§ 164. Dia thu. a Níola; atá an lá fuair anoir. Atá Niall agus Peatari ag dul ríor do'n tobair, atá iolair móir ar an tóin anoir. Atá iolair, agus eun móir eile, ar an tóin. Fág an rígan eile ar an tóin. Atá Niall fear, níl ré láirín anoir. Atá capall, aral, láirín, uan, iolair agus eun eile in an leuna. Atá Dia láirín. Níl an rígan daor. Slán leat.

§ 165. The knife is not old; the knife is clean (and) sharp. There is not a fish in the salt-sea (ráile)—they are going to another place. The knife is cheap. Cold water. There is cold water in the well. Peter and Niall are not at Kildare now; they are in another place. Leave bread and butter in the bag. There is a wren at the door. The place is cold (and) wholesome. There is a young bird on the water. The man is generous. God is generous.

EXERCISE XXV.

§ 166. "Died" is usually translated by fuair bair, got death; as fuair an fear bair in Éirinn, the man died in Ireland.

"Mr." is usually translated by an Saol (the sage), as an Saol O'Neill, Mr. O'Neill.

Rivers: bóinn (bōn) Boyne, laoi (Lee) Lee, Sionann (shin'-ān) Shannon, Siuir (shewr) Suir.

Places: Rop-Comáin (rūs kūm'-aun) Roscommon; Tiobhuro Aran (tíbrid ar'-ān) Tipperary (literally, the well of Ara); Tuam (thoo'-ām), Tuam.

Persons: Brian (bree'-ān), Brian, Bernard, O'Brian (ō bree'-ān) O'Brien, O'Riain (ō ree'-ān), O'Ryan.

§ 167. Atá an báir móir, tium; atá an lá te, ciun; tóg fuair an feol móir anoir. Níl an feol ar an fear. Fuair mé an feol ar an oileán. Atá báir dear ar an laoi. Sonainn agus Siuir. Fuair an fear eile bair in Éirinn.

§ 168. Niall O'Brien is going to Tipperary; he got a horse from Art O'Neill. The road to Tuam is long. From Roscommon to Derry. Boyne, Suir, Lee,

* Like al of valiant.

Shannon. The day is calm now. He got a letter from Mr. O'Brien. Brian O'Ryan is not going to Tipperary now; he is going to Roscommon. The big boat is better than the other boat.

EXERCISE XXVI.

§ 169. We have now to speak a little more in detail, of a few of the consonantal sounds which we have not yet treated fully.

§ 170. SOUNDS OF C.

In the very beginning, § 2, we stated that c is sounded like the English k, and is never soft like c in cell, cess, &c. In the phonetic key the student may also see—

The symbol	sounds like	in the word
K	k	looking
k	k	liking

This, no doubt, will appear very unmeaning to many of our students. But if close attention be paid to the pronunciation of the two words "looking" and "liking," it will be noticed that the termination -king is not pronounced in exactly the same way in both. The "king" of "liking" is "k-ying;" while the "king" of "looking" has no "y" sound after the k. We represent the k of "looking" by capital K, and the k of "liking" by italic k. But these signs will not be always needed, for, in most words, the ordinary k will convey the correct sound to the reader. To give some familiar examples, we in Ireland usually pronounce the words "car," "card," &c., with the k sound; our pronunciation of these words might be represented according to our phonetic system by kaar (=k-yaar), kaard (=k-yaard).

§ 171. Then to apply this to the Irish alphabet, we may say—

	Symbol
c broad (see § 8) is sounded like K	
c slender " " " "	k

§ 172. We shall have no difficulty in pronouncing the K or c broad sound except before the sounds represented by our phonetic symbols a, aa; e, ae; i, ee. It is only in Ulster that the sound K is followed by aa (the sound given in Ulster to á or ái).

§ 173. EXAMPLES:

C BROAD.

The word sounds like in English; or, key-word

caoi	-ky	lucky	(Kee)
cuing	-king	looking	(King)
coir	-ker	looker	(Ker)
caon	-kain-	knock-ainy	(Kaen)
caill	-kall-	knock-allion	(Kal)

§ 174. C SLENDER.

ci	-ky	sticky	(kee)
cng	-king	liking	(king)
ceir	-ker	sticker	(ker)
céin	cane	caning	(kaen)
ceal	cal	calton	(kal)

§ 175. If we were to carry out strictly our phonetic scheme, the last five words would be represented by *kee*, *king*, *ker*, *kaen*, *kal*; but the key-words which we have given represent to us in Ireland the correct sound of the above words.

§ 176. Here we may remark, as many of our students have already noticed for themselves, that the italicised symbols, *k*, *d*, *l*, *n*, *r*, *t*, all represent sounds which are merely a rapid pronunciation of *ky*, *dy*, *ly*, *ny*, *ry*, *ty*. Thus, words involving these sounds can be represented phonetically in two ways.

The sound of—

cium	is represented by	kewn	or	k-yoon
ciun	"	dewn	"	d-yoon
liun	"	lewn	"	l-yoon
niun	"	newr	"	n-yoor
bpear	"	bras	"	br-yass
cear	"	fas	"	t-yas

§ 177. WORDS.

cailín (Kal'-een), a girl.

* caill (Kal'), lose.

* caillte (Kal'-tē), lost.

caom (Keen, *verb*, lament, mourn, "keen.")

caora (Kaer'-ā), a sheep. (Connaught, Keera.)

* cairleán (Kash'-laun), a castle.

* coill (Ke'), a wood.

coir (Ker), a crime.

coirice (Ker'-kē), oats.

cuirle (Kish'-lē), a vein.

cuir (Kir), *verb*, put, place.

coirna (ōrNā), barley.

lom (Lūm; Munster, Loum), bare.

O'Cuinn (ō Kin), O'Quinn.

rior (shees), down; ruar (soo'-ās), up.

§ 178. Atá caora agus uan in an leuna. Arian coirice agus arian coirna. Atá an coirna gan in éirinn anoir, atá coirice go leor in éirinn fóir. Ná cuir an coirte ar an aral, níl pé láirín go leor. Atá cairleán móir ar an oileán. Atá an cairleán móir, láirín. Cuir an báo ar an linn, agus cuir ruar an éirinn agus an feol móir. Cuir an capall agus an láirín in an leuna. Atá coill ar an oileán. Slán leat. Atá an caillín deap.

* Munster, Keil, Keilē, Kal-eeen', Kash-laun', Keil.

§ 179. A tree and a wood. Do not lose the young brown horse. There is not a wood at the well now. Conn O'Quinn is going down to Kildare. Put the wheel down on the floor, and put a stool at the door. Oaten bread (aíán coirce) is strong and wholesome. The barley is fresh and green now, the oats is long and heavy. There is no barley growing on the cliff—the cliff is bare, and there is no tree growing on the other cliff. There are oats and barley in the barn now, and Niall and Peter are working in the barn. Put the oats in the barn, on the floor, and leave a flail at the door.

EXERCISE XXVII.

§ 180. THE VERB "TO HAVE."

There is no verb "to have" in modern Irish. The want is supplied thus: The sentence, "Con has a horse," is translated, "There is a horse at Conn." The same construction is found in Greek, Latin, and other languages.

EXAMPLES.

Atá capall ag Seumas, James has a horse; níl túinne ag Nóra anois, Nora has not a wheel now; atá capall óg aige, he has a young horse.

§ 181.			
"At me"	is translated by	agam (og'-ām, <i>Munst.</i> , og-ūm')	
"At thee, you"		agat (og'-āth, " og-ūth')	
"At us"		againn (og'-ān " og-ūn')	
"At them"		aca (ok'-ā " ok-ū')	
"At him"		aige (eg'-ē " eg-e')	
"At her"		aici (ek'-ee " ek-ee')	

Notice that the pronunciation of aige and aice is exceptional, the ai being sounded like e and not like a (§ 132).

Atá capall agam, I have a horse; níl bó aici, she has not a cow; níl báó aca, they have not a boat.

§ 182. Atá báó mói láiríu agam, agur atá mé ag dul pór do'n fáile anois. Níl báó agam; atá bó agam, agur capall, agur arál, agur leuna; agur atá feui fáva, tiom iní an leuna. Níl an ríoból lán fór, atá coirce agur eoina iní an ríoból eile. Níl reamíós agat fór. Fúaimé reamíós ar an aill; níl reamíós ag fár ar an aill eile. Atá coirce mói ag Seumas O'Brian, agur atá an coirce ar

an pór anois. Atá uan óg deas ag Máire anois, fuairí sí caoiria agur uan ar an pór. Níl capall donn agam, atá capall bán agam, atá pé sean, agur atá pé láiríu fór. Atá fáo tinn, níl pláinte aca. Atá báó ag Conn, agur atá ciann agur feol ag Niall.

§ 183. James and Peter are not going to the island, they have not a boat now. The ship is lost, she is not going to Derry. I have a young horse; William has not a horse now, he has a mare and a new coach. We have health. We have oats and barley, and he has a barn, and Peter has a new flail. Una has a new strong spinning-wheel; put the broken wheel in the barn. Do not put the other wheel in the barn yet. Conn is strong, he has bread, butter, cheese, wine and water. Una has a new shoe. They have a pretty boat. I have a wren. James has another bird.

POPULAR PROVERBS, CO. KERRY.

TRANSLATION—continued.

80. A house (business) can't be kept without talk (*lit.*, tongue.)
81. When you go to Rome, act the Roman.
82. Drunkenness hides not a secret (when wine, etc.).
83. The (cuckoo-waiter) tit-lark can't attend two strands (at the same time).
84. It is not always yellow Dan is marrying.
85. Grief has no care, but to kill it with patience.
86. A hasty retreat is better than a bad stand (like James II. at the Battle of the Boyne).
87. The lion's beard is easily pulled, when he is asleep.
88. Justice or equity is preferable to litigation.
89. The people meet, but the hills or mountains don't.
90. Thirst is the end of drink, and sorrow of love.
91. The raven-messenger from the Ark—said of a slow messenger.
92. Give to a youngster, and he'll come (call) to-morrow.

93. A crowd of women or a flock of geese (examples of noise).
94. He who is on the fence is a good driver or guide (perhaps better an *τ-ι-ο-μάν-αι-οε*, hurler).
95. Gentleness is better than violence or rashness [*βοή-β-ια-ετ*, a violent fit].
96. The angels know each other
97. The madman thinks himself the wise man.
98. Avoid the tavern, or limpets are your food.
99. Correction is never too late. It is never too late to mend.
100. It is a bad stomach that does not warm or heat its own.
101. Youth or youthfulness is mad.
102. He who is well-off is thought much of; he who is down is trodden or kept down [not literal].
103. For a shameless person, it is easier to do his business.
104. He who is without store, his noise is not thought much of in society.
He who is without store, is not called to a wedding party.
He who is without store, has no right to be spending or calling.
He who is without store, is the sport of the world's misfortunes.
105. The duck is no weight on a lake.
The bridle is no weight on a horse.
The wool is no weight to a sheep.
Sense is no weight to a body.
106. (When) the rich man makes mirth,
Every person says that his voice is most harmonious,
But sourer than a salty dandelion
Is the voice of the poor man when making music.
107. The rubbish or crumbs are only where the tree is felled.
108. Practice makes perfect (*lit.*, from the work comes the learning).
109. When food is scarcer, it is then that it is juster to divide it.

PROVERBS.

Galway.—*1r namáir an éipir gan a po-
luim*, a trade not learned is an enemy. *1l'
amachán ar bít gan a ciall féin*, there is no

fool who has not his own kind of sense. *Líontar an sac lé póipínib*, a sack can be filled even with *poreens* (small refuse potatoes). *1r fearr leat ioná meot*, one (sound) half is better than a deceased whole (crop). *Tá 'é uile fearr go lágac go scéir bó 'na gairrú*, everyone is affable until a cow goes into his garden. *Té buailtear 'ran mullaic*, *briéann fearcior air*, the man struck in the skull is (afterwards) afraid (cautious). *1l' h-iao na rir mória a baineat an pozmair*, it is not the big men who reap all the harvest. *Tiogbar na pigne, a' r' oul i muia na r' sil-linge*, economy of a penny, loss of a shilling (=penny wise, pound foolish). This word, *tiogbar*, the older, *tigear*, is still used in that form in Munster; as, *as veánam an tígir*, housekeeping. *1l'ioi úin Dia beáma nac b'poirgleacáó ré beáma*, God never closed a gap, that He would not open a gap. *1l' b'riéann fearr na ceo-céora buiréac ná oimburéac*, the man who gets the first share is neither thankful (satisfied) or unthankful. *As tuilleat 1r as trágat*, 'reac *éarceann ré an lá*, flowing and ebbing, it spends the day. *1r mairg gnréar an t-olc*, 'r a b'riéar go boct 'na úiaró, miserable is he who does evil, and who is poor after it. *1r óana muc ioná gabar*, *éat fáruig bean an óabál*, a pig is more impudent than a goat, but a woman surpasses all. *1 b'rao uainn an anacáin*, may evil keep away from us.

Cork (Seanóin):—*1l' an óige a' r' tiorparó rí*, praise youth, and it will come—a reproof to unkind people. *1r mó c'p'iceann a cúipear an óige óí*, many a skin does youth cast off. *1l' éagann ciall iúme (iúime) aoir*, sense comes not before full age. Both proverbs mean that young people will become wiser as they grow older. *1r luacmair an nro an óige, ro'n té cúipeann í ar fógam*, a precious thing is youth to him who puts it to good use. *1r olc a téiréann veiréat rir énaróe*, a giber ends badly; or, *1r olc an éiríoc a beiréann*

ar fear cnáire, bad is the end which overtakes the giber. Ní b'íreann tpuús gan aóðar, no occurrence [this word is not known to me—Ed.] is without a cause. Tairt ar bhuac rrota, thirst on the brink of a stream=a desire about to be gratified.

Cork (Kingwilliamstown):—Ní'l rpuo (rpuoiaio) ná púca gan fíor a cúire féin, there is not a ghost or pooka that does not know its own history. B'íreann oume ina leanb óa uair, man is twice a child. 1r vóit le fear na buile gur ab é féin fear na céille, the madman thinks that himself is the sane man. Ní h-iao na mna deapa cúireann poa ar pucaó, it is not beauty (pretty women) boils the pot, Ouime gan óinnéir, beirte gan rpupeir, one without dinner is as bad as two without supper. 1r fear an té cúireann airtinn ar cloir ioná an té cúireann cairleán fan goill, better is he who plants whins in a dyke, than he who builds a castle in a wood.

West Clare.—1r tpuom í an éaie í b'ao, at a distance a hen looks heavy (=hills are green far away). Ní oo'n abiar an éeoro-ínáite, the first thread is not part of the yarn. (Cp. the Connemara beir aig iar-iaró abiar ar puicre, looking for yarn on a goat). Sac neac ag coémar ar a éeirtlin féin, everyone is winding-in his own ball (consulting for his own interests). 1r beag an maic an bó an tan óóirtear pí a cuio bainne, little good is the cow when she spills her milk. 1r fearu rúil le beul an éuan, ioná rúil le beul na h-uaga, it is better to have hopes (of return of friends) from the mouth of the sea, than from the mouth of the grave. (Other versions, 1r fearu rúil le muir ioná rúil le h-úir [=clay]; 1r fearu rúil le glar [prison] ioná rúil le h-uag). Nuair a éeíreann an gabar go h-uipain, ní h-áil leir go oéiró go h-áicóir (=get an inch and take an ell), *lit.*, when the goat goes (=is allowed to go) as far as the porch, he is not satisfied until

he goes up to the altar (front seat). 1r mimic oo bain bean rlat oo buailfeao í féin, often did a woman pull a rod which would beat herself. 1r óána é an maioao í rooiar a éige féin, the dog is bold when standing in the doorway of his own house. Ní fearu éie ioná a luac, nothing (*lit.*, not even Ireland) is better, worth more, than its value. Ní fanann muir le fearu ualaig, the sea does not wait for a man with a cargo. Iomaiaro ban í oúg gan abiar, nó iomaiaro capall í mbaile gan treabairieac, too many women in a house without yarn (household work), or (is the same as) too many horses in a place without ploughing. Ní feoil putóg, agur ní bainne bláac, a "pudding" is not meat, and buttermilk is not (mere) milk. An uair maéar ag mar-bao oo mácar, maib í, age quod agis, *lit.*, when you go to kill your mother, kill her. Ní fearu iomaiaro oen léigeann ioná pá n-a bun, too much learning is not better than too little (than under it). Two of doubtful meaning:—1r fearu ruio í mbun na cuaiac ioná ruio in a h-áit, cf. 1r fearu ruio 'na aice ioná ruio 'na ionao. 1r beag an puo (or, 1r beag puo?) 1r buaine ioná an oume.

Kerry.—Cúngiac tige, cúngiac cuioie, cúngiac bró tpi anaia móia; narrowness of house, n. of heart, n. of food (some say coicáin, n. of the pot for cooking), three great evils. Níoi moeurg an ráac ráin an t-oiaic puain, the contented, well-fed man never felt for the hungry man, cp., ní éuigeann an ráac an reang. Ní feara gan rórtao, ní éartar go bpórtar, no feast is without a roast piece, no real torment is experienced until marriage. Ní biaó bainne, ní bainne bláac; ní feoil putóg acé oéanaro ráram, they satisfy us. 1r fearu an maic a oéantar 'r a maioitear, ioná an maic ná oéantar agur ná maioitear, the good that is done and boasted of, is better than what is undone and unboasted of.

Doubtful:—ní maít leir na mnáib' veall-má (?) an b'laéac.

Collected by Mr. BUSHE—

Ní fanann tuile, tráé, na glaoúac ó 'Dia le doinneac, tide, time, or a call from God, wait for no one.

Ní éis leir an ngobadán an dá éiríis p'pearóil, the gubbadhaun (some shore bird) cannot attend to the two strands at once.

Tá an fearí comh cleapaé agus comh clárim go gcuirfeadh ré cora faoi éiríleósaib' (no cora c'iomn faoi na ceapcaib'), the man is *that* "classical" (tricky) and *that* plausible, that he would put feet under flies (Meath), or wooden legs under the hens (Galway).

'Nuair a fáighe cú, ní fáighe fiaó, when a hound is found, a deer is not forthcoming (=faé-tear).

An iuro coinneogair an fuacé amac, coinneogair ré an tear, what keeps out the cold will keep out the heat.

An fearí nac n-íomc'íann a cóta inn lá b'ead, ní b'íeann ré aige inn lá f'luic, ná fuar, the man who does not carry his coat on a fine day, is without it on a wet or cold day.

Ta mé roirí b'ieac agus i'abac marí a b'íeann na p'raganna iní an b'rógmaí, I am between bracket and brown (grey?), as the frogs are in harvest.

Ac maíreadh! tá tú an-ai'íeac, marí an t'ean-bean a d'áicín a cuir f'alainn féin arí b'íeacín a comáiríann, well, but you are very clever, like the old woman who recognized her own salt in her neighbour's gruel.

'Duine arí b'íeac a b'íeann a'magaó faoi duine eile, b'íeann a leac faoi féin, when any one makes game of another, the half of it tells against himself.

I' m'íir an f'aróirín an t'rlánte, agus i' fearb an iuro a b'íeac gan í, health is a pleasant "fairing" (boon), and it is a bitter thing to be without it.

I' mac tuir do m'ac go b'pórtaí é, acé i' m'íean tuir d'íngéan go t'ceiríó pí 'ra g'pé, your son is your son till he is married, but your daughter is your daughter until she goes to the grave.

Comh g'naíeac le f'ean-bean arí aonac, as busy as an old woman at a fair.

Leit-p'ginn cloé-bum puirt, a halfpenny is the foundation stone of a pound.

O'n Doctúirí Pápaíais O'Róigín. "I' maít liom a fiaó go t'cait'íngéann an t-íur-leabair liom go m'í-maít, agus nac b'p'eo-p'ainn d'éanaó d'á m'iear'baí, arí éaoi arí b'í, anoir. Cuirim cuíac an 'Íníomh Íníara éarí éirí b'íeirí' a b'í aig m'ácaí; ní f'acair m'ainm in aon leabair é, agus níoir éualar ó duine arí b'í eile é. Tá an íníara g'earr' b'laíra marí leanar:—In ainm an d'earí, agus an m'íic, agus an Sp'ioíaro Naonín. Amén. M'ile b'íeac'earí tuir, a t'íngéanna D'é, an té éis an b'eaíra ío duinn; go t'cuíaríó ré an b'eaíra í'íoiríu'íe d'arí n-an-mannabí. M'á' f'earr'í acámuro anoir, go m'ba f'eaíeac b'iearí a b'íeac'earí m'uro b'laíeacín ó 'n'oir; arí g'cuirí agus arí n'aoine f'lán, í n'íaríó D'é agus í n'íaríó na comáiríann, í t'p'íeac'earí agus í n'íaríeac, í f'aoígal agus í f'lánte. Amén."

In Proverb 51, in last Number, the meaning is: "Mere words of others do not support the friars." Compare the English proverb: "Fair words butter no parnips."—(C. O'F.)

In No. 30, the word d'áirca (?) is probably h'íarca, a word often heard in Munster for and, from the English "hearth."

ANECDOTA FROM IRISH MSS.

XI.

Leabairí b'ieac, p. 108b.

Donnóac m'íoirí cecimí.

1. D'p'een enaig m'íain cac. "c' arí n-acallaim cac ént'p'ac, én ocu' toll t'p'ena t'ec, mo g'eo, mo c'oirí, mo c'oirleé.

2. Δι' ἡννῖο, δι' ἡννῖο δάνα
τέιτ λά ὀϊαυῖατο ἐσοάλα,
τῆνι κυτὲ πύαιν ἢ τ-ὀλλαν,
νὶ οὐαῖο υἷτε ἡ comlongao.

3. Τινόλιρ λάν α' εἰς μέν
οα ἡννῖοβ ὀοννα ἢ ὀρεέν,
να τῆνι κετῆν 'μον κυτῖς,
οα τί ἡννῖοβ πλυέβουρι.

4. Δέαν! ἡ τῆνις λέν' ἐννῖο
βάρ ἐλαινῶ να κυτῖς,
κυτῖς ἐννῖο αἱ ν-ἐν α' οὐά ἡέν—
οὐά βυτῖς ἐννῖο οὐέ 'con ὀρεέν.

Dondchad Mór sang—

1. Wren of the marsh, dear to all,
Conversing with us every hour,
A bird, and a hole through its house,
My goose, my crane, my cock.
2. Our wise man, our poet,
Went one day to seek spoil;
Three gnats the ollave found,
He did not eat them all in one feast.
3. He gathered the full of his five fingers
With his dun claws, the wren;
The thrice four around the repast,
Whence a wet, deafening shower will come.
4. Ochone! sad to my heart is
The death of the plover's offspring;
The plover after the death of her two
birds,
Twelve denizens has the wren.

ὀρεέν, dissyllabic.

εανᾶ, a moor, marsh, O'R. and O'Don. Suppl.
inmain cá. Cf. L. Br. 275a, 17: inmain cá ē īra corp
ro, which O'Grady, *Silv. Gad.* II., p. 61, trans-
lates: "Dear was he whose body this is."

να τῆνι κετῆν, the young ones of the wren.
ἡννῖοβ, humorously, a shower of blood. The acc
(βουρι, fem.) is put for the nom., as often in
Middle-Irish.

κυτῖς, cf. curcag, F. a lapwing (*tringa vanellus*, L.),
Highl. From κυτῖς, a marsh.

βυτῖς, a burgher, denizen, inmate, from byre or boire,
castle, borrowed from Low Latin, *burgus*.

KUNO MEYER.

A SONG FROM CORK.

AN RÍOIRE BRIANACH.

uilliam buingeán oet.

ἡνῖά α' ἡνῖοι ἐμᾶραις βῆμῶναις!
ἡνῖά! α' ἡνῖοι ἐπύρα να ἡνῖα!
ἡνῖά! α' λένῃ νάρι ἡνῖοβ ἀρ' ἡνῖοβ,
ἀέτ ἀρ' κετῖς-λάρι ἡνῖοβ 'ἡνῖοβ ὀνῖοβ 7
ἡνῖοβ!

Μο ἡνῖοβ-ρα ἀν λένῃ νάρι κετῖς(α)
ἡνῖοβ-εἰς,

ἀέτ ὀπάρ ἡνῖοβ ὀνῖοβ 7 οὐά ἡνῖοβ
ἐνῖοβ (b)

ἡνῖοβ ἀν ἡνῖοβ οὐ ἡνῖοβ να
ἡνῖοβ

Ὀ λένῃ ἀν ἡνῖοβ 7 οὐά ἡνῖοβ
ἡνῖοβ-ἡνῖοβ.

ἡνῖά! α' ἡνῖοι 7c.

Σὶν λαέτ ἡνῖοβ 'ἡνῖοβ ἐνῖοβ ἡνῖοβ
ἐνῖοβ

Ὀπῖον ἡνῖοβ ὀνῖοβ ἡνῖοβ ὀνῖοβ 'ἡνῖοβ
ὀνῖοβ ὀνῖοβ!

ἡνῖοβ 7 οὐά ἡνῖοβ ὀνῖοβ
ἡνῖοβ ἀν ἡνῖοβ ἐμᾶραις βῆμῶναις

ἡνῖά! α' ἡνῖοι 7c.

ἡνῖά! ἡνῖοβ νά ἡνῖοβ-ἡνῖοβ ἐνῖοβ
Ὀ βῆμῶν 7 οὐά ἡνῖοβ ἡνῖοβ

ἡνῖοβ ὀνῖοβ ἐνῖοβ ὀνῖοβ
ἀν ἡνῖοβ,

ἀρ' ἐ τὰ ἐνῖοβ ὀνῖοβ ἡνῖοβ!

ἡνῖά! α' ἡνῖοι 7c.

Ὀ πῖονταῖς ὀνῖοβ λαέτῶνα ἀρ'
ἐνῖοβ(c)

ἡνῖοβ βῆμῶν, ἡνῖοβ βῆμῶν,
ἡνῖοβ(α) οὐά ἡνῖοβ—7 οὐά ἡνῖοβ-
ἡνῖοβ(α) 7 οὐά ἡνῖοβ,

'S 7 οὐά ἀν ἡνῖοβ ἡνῖοβ 'ἡνῖοβ
ἡνῖοβ!

ἡνῖά! α' ἡνῖοι 7c.

NOTES.

- (a) earáir, said of the bursting of the ear of corn.
 (b) le céile, by steady degrees; i nuaire a céile
 ceuntar na caisleán, "by degrees the castles are
 built."
 (c) Perhaps we should read pionta ceanga laetna 7
 cróna = red, yellow and brown wines.
 (d) biom, blaiream, now usually bimir, blairimir.
 (e) Doéal, a common pronunciation of doiceall,
 churlishness.

TRANSLATION.

Hurra! stately knight of Brian's race!
 Knight of the troops with bridles!
 Child not sprung from weeds (low rank),
 But from the very midst of kings who gave laws and rules.

My love, the child that sprang not to maturity all at
 once,
 But grew seven feet, vigorous and together;
 The son of the horseman who used to scourge the
 thieves
 From the horse-leap to Mallow of the fat bees.

Hurra! &c.

Behold a shipload (coming) to us, as a flood through
 a mountain,
 Of beautiful rich wine, and no grudge for us after it.
 Let a glass and a score be filled of it for William—
 The health of the stately knight of Brian's race!

Hurra! &c.

There is not a child, nor a withered old woman
 From Bunratty to Monaster Inch,
 That is not springing up at the smell of the wine,
 While it is being consumed by the nobles of the land.

Hurra! &c.

Of red wines, shiploads! and of nut-brown (wines)!
 Pipes of brandy! methers of beer!
 Let us be tasting them until we taste them to the
 bottom!

And until the moonlight hides itself in our shoes!

[The above is sent by the writer of an phéir, who also
 contributes the following article on Cearbhall Buiré.]

CORK GAELIC.

Cearbhall Buiré na n-Abhán.

Fíle b'easó Cearbhall Buiré na n-Abhán.
 Bí fé lá ag dul go baile Choitín 7 buail
 feara ar an mbótar uime dáib' ainm Tadó
 Ruaó.

C. Dia 'r Muiré duit, a Thadó.

T. Dia 'r Muiré duit a' r páraia, a
 Cearbhall. An fada atá do éuall a
 Cearbhall.

C. Níl aót go Cáiteac, a Thadó. An
 fada atá do éuall féin?

T. Mhairé níl aót roim ann-ro go choir
 an Teampuill. Beiróim ag baint coirce
 Dé Luain re cúgaimn, le congnam Dé. 7
 táim ag dul roim 'feucaint an breuoraimn
 míoéal(a) do éuimnuisáó.

C. Ní veim ná zuim maí an t-am é.
 Tá an t-arráir naé móir bainté iní gac aon
 ball, 7 táio na ríí v'éir teacé a baile.

T. Ír rííí duit. Bíor ag caint aréir le
 Tadó ua héalluigé. Bí fé v'éir teacé
 a baile ó 'n mbláimain. Dubairt fé go
 braca fé tura ann 7 go maib beirte no trúir
 ann náí aiténgesaoarí éú, 7 zuim fíarrfuis
 uime aco de uime eile cé 'nib' é an feara
 beas buíde. Do cúgair-fé fé noeair an
 éirí, 7 bí toíac fíeasra agat marí reo:

Muiré Cearbhall Buiré na n-Abhán;

Óeunfáimn ríeanncán arí ceuoirb.

Óeunfáimn cíorí mím 7 míoileán,

Cuirfíimn meacán i toóim éiréiríe;

Imrim báiríe 7 fáirgim iall im' b'róis,(b)

Aót Dia lem' láim! ní óeáirna aót
 cmaíarí ríí.

C. Ha ha! b' ríííí do Thadó an méio rín.
 Bíonn áro-áiteam ainmíre i gcomnuiré
 agaimn ra' bhláimain.

T. Féuc, a Cearbhall. Bíonn iongnacó
 móirí oim féin cionnuir óeimeann ríí an
 fíiríeacé ro. Dá gcaitíimn mo cíall leir,
 ní tíocraó líom aon v'án amáim do éurí le
 céile.

C. Ní marí rín atá, a Thadó, aót bíonn
 fíiríeacé agat v'á óeunam gac lá v'eo'
 fáogal 7 gac tríac v'e'n lá, v'á breuorá é
 éabairt fé noeair 7 é éurí le céile.

T. Ír feara magaró éú, a Cearbhall.
 Míorí óeimear aon blúiríe fíiríeacéa miam,
 7 ní luza ná(c) táimíng aon focal miam ar
 mo beul go breuoracó doimne' eile fíiríeacé
 do baint ar.

C. An fada ar ro go baile Choitín.

T. Marí veuríá leac míle.

C. Cuiríreacó cáit leanna leac go mberó
 v'án veunta agat ríul a mberóimí i mbaile
 Choitín.

Τ. Διηύ πινννρθεαέτ! Ράγαιμ λε
 ηυθόαέτ, (α) α Χεαριβαίλ, ζυι έυιρεα, τα
 ρίθε βλιαθόαιμ ό ίοιμ, έυμ αβρίαιμ το θευναίμ
 αζ μόλαθ αν τSeanζαμυρθ. “Seanζαμυρθ
 αν έείλ,” αι-ρα μυρι, 7 θά βραζαμν έιηε,
 νί βευοφανν τουλ μόρ για αιη.

C. An 5cunfir an 5eall?

τ. Συμφερό 7 φαίλτε, 7 ní μηρσε όαμ.
berò ομτ-γα τόιολ.

C. Fan leat go fóil. Áæt feicimís cad
tá ag Eumonn Óg dá deunam ann-ro tál.

Τ. Τὰ πάλαιγε τὰ θεύματα ἀνὰ ζῆλῳσιν,
 7 ἢ βεας ἀνὰ τιμῆς ὁοῖται, μαρὶ 'νυαί
 ῥεοῦται νὰ παλεῶσιν, πευοῦται νὰ
 ζῶσιν ζῶσιν τῷοτα. Ὅσα 'ρ' Μυρεῖς οὐτ,
 ἀεὶ μὲν!

Ե. Ծիա՛ր Մայրե՛ր Քննորդայ՛ն տու՛ր, և
Թարո՛ց! 7 տու՛ր-ի Լեյր, և Կարճա՛ր! և
Ե-բար՛ ձօն լցու՛ն նստօ՛ց հար՛ն? Ըստ ուրե
ջօ Երանի՛ր հց ժողո՛ւթ ոտ ձոն, և Թարո՛ց?

Τ. Τάιν ας σποτάσ μο òινν, α Εμμοίνν,
μαρ ιρ ολε αν ράλ αν τραλεαδ ύρ ραιν.

e. ni'l leigear ari. ni'l a malairt(e)
agam.

T. Ó! ríao a tuine! ná cuir an cuaille
 críon rí' b'pál! Tá an puo úr olc a dao-
 éain, áct veunparó ré an gnó go ceann
 tamailt.

C. Τεανам,(f) α Θαϊρς, ρο βραιγεαο μο
 κάπτ λεαννα υαιτ!

e. Cao an a fion, a Chearbail, go bfuil cáip leanna le faigáil agat ó Thaós?

Τ. Ήαλλ. μά' ἔε νο' τοῖς ἐ, νο' οὐκ ἔρε
 λιόν ἔο μβερόεατ ὅαν πλιόεαττα ὅευντα
 ἄγαμ πυλ ἄ μβερόμιρ ἀνι δον ἰ μβαλε
 Χοιτίν,—μῖρ, νάμ ὅειν δον ὅαν πλι-
 ὅεαττα μῖαμ, νιό νάε ιονῆατ!

Ε. Τά εαγία οἱμ, ἃ Χεραῖσαι, ὅ
mberò οἱτ οἶολ ἀν τυμυρ πο.

C. Τεταναν οριτ, μά' ἡεαὐ, 7 βίοῦ το ἑυτο
 νε'η νεοὺ ἀζατ.

τ. ἡ φύσις οὐτοῦ. ἢ ἴδ' αὖτις μαρτυρεῖται

ε. νί'λ μεαρ μόρι ας ταςος αι μο ξερό.

7. Dă mberbeașă făt le veunam agam,

bað tótið liom go gsumfinn þrjárðan nó
rgeað geal ann. b' þearfu liom rgoðán
aitinn fém 'ná an þraileað þain. átt cao
é þeo ađ uilliam ua buaállu rá ðeunam
le n-a þeijruð? Cao tá oir anoir, a
uilliam? An þruil vo ðeucða þuirta?

11. ἡ' ἡ, α' ἡαὶ ὅς, ἀέτ τὰ μο' εὐνῆς
 ἡμῖτε, ἡγῶν τὰμ ἡς ἡαὶ ὅς ἡε ἡο ὅς ἡμῖ
 ἡμῖ.

Τ. Σας, πας, α υιλλιαμ! τάρη ρά
 έυη ρυαρ άη αν οταταλ. Καρ αν ζας ρε
 έύλ να κυνγε, αζυρ βερó αν ζηειν ιρ ρεαρη
 αζε. Σιν έ! Κυρη ρναρόμ ανοιρ άη.

C. Feuc, a Tharòs! naç breag feuccann an saillige moiu? Ní fearadai cia an áit ar a stáimis an long mói úo fíor.

Τ. Νί μαϊβ π'ι ανη αντέ. Ψευδ' αηιύ, α
 Chearibail! naç paça ó ptiúpi na luinge
 an báò beaz?

C. 1r paṣa, a Thairòs, 7 1r maiṭ an màire
 aḡan é! (1/2) Tà an ván cñiòcnuigṭe aḡat-
 ra, 7 mo càrit leanna beirṭe aḡam-ra.

Τ. Δν απ ευρε αταοι, α Chearibaili?
Cao é an ván?

C. Էրտ կոմ. Ո՛ր և իբրո՞ւն օրս Երեւանի քաղաքը
հեւոտի ո՞ր. “ Իր օրս ան բա՛լ ան տրախա՞ծ
սի.”

Տ. Ստեփան, 7 ունի լաւ տնային բնակարաններ:

C. Ann-jam do liúghair ahi, "Ná cuir an cuaille chion ra' b'fál."

Τ. Δὲν εἶναι ὅμως ἀνθρώποις ἡ ἀπορία τοῦ μέτρο
ῖν;

C. Bíod foirgne agat. Dubhlaif ann-rain le h-uilliam na bhuacalla, “Cap an gao de cúl na cuinge.” Agus anoir beas (i) dubhlaif liom-rá, “Ná fada ó pteúiri na luinge an báo?” Níor deinear féin mian sán ir veire n’á é. Feud—

“ Ἰὲ οὐκ ἀνὰ πάλιν ἀνὰ τραπεζᾶς ὑμῖν;
 ἢ αὖτις ἀνὰ κυλίσσοντες ἐπὶ τῇ βαρύνει;

Car an gao de cúl na cuinge ;
Ná c'fao' o rtiúin na luinge an báo !”

T. Dap! paö, a Cheapbaill, ní 'l teóma
leat! Agus ar mo beul péin an uile
focal ve. Tá an geall buaróte agat glan.

Teanaíó 7 téiréad an deoí timcioll.
Feuc, a Chearbaill. Baó dóig liom go
raib an léim úo mo-móir ó "cúl na cuinge"
go "ríúir na luinge."

C. Turra eug an léim riu. B' éigean
oam-ra éú oo leanaíaint.

T. Am bapa,(k) tá agat arí! Ní 'l don
maí beir leat.

NOTES.

- (a) mīoēal, more correctly mīeēal, a band of reapers. The word is found in this sense in the *Seanchur Mōy*, one of the oldest works in the language. It was used by an Irish-speaking witness at a Connaught assize a few years ago, and nobody in court was found able to translate it.
- (b) This seems to imply great dexterity; a doubtful boast, still I must give it as I got.
- (c) ní luža ná, a common idiom to express the second of two negatives: níor labair Seagán opuo. ní luža ná euir pé toir oe. John did not speak a syllable, no less than he put a move from him (= neither did he move); níor labair leir, agur ní luža ná labair reipean liom-ra, I did not speak to him, no more did he speak to me.
- (d) Féagam le huāde "I leave by will," i.e. I solemnly declare.
- (e) a hialait "its exchange," i.e., anything instead of it.
- (f) Teanam come (thou) along! teanaíó come (ye), along! Teanaímir, let us come along; teanam opt (= tant?) come away! teanaíó opairb (= eapairb?) come (ye) away! teanaímir opairn (= eapairn?) let us come away.
- (g) "Perhaps it never was better for me." B' féoir nāib' féairra óam riu a óeunpáinn has the same meaning. Féairra=fearr in Munster before óam, óuir, &c. So feana-bean, ana-éuro, for fean-bean, an-éuro.
- (h) "It was a good beauty at you," it well became you; in English idiom, "you were equal to the occasion."
- (i) Anoir beag just now. "Óé luam reo gab éapairn" last Monday. An é an luam beag ro? Is it this very last Monday.
- (k) Ambapa, an interjection, perhaps for am bairtead, by my baptism.

In *var* fíad we have a survival of the old word *fíad*, gen. -óat=God.

TRANSLATION.

CARROLL BUIDHE OF THE SONGS.

Carroll Buidhe of the songs was a poet. He was one day going to Ballycotton, and he met a man named Foxy Tim:

C. God and Mary with you, Tim.

T. God and Mary and Patrick with you, Carroll. How far is your journey, Carroll?

C. Only to the Caiteach, Tim. How far is your own journey?

T. Wisha, only eastwards here to the church cross. We will be cutting down corn on Monday next, with the help of God, and I am going east to see could I collect a body of reapers.

C. I think it is a good time. The corn is cut down everywhere, and the men are after coming home.

T. 'Tis true for you. I was speaking last night to Tim Healy. He was after coming home from Blarney. He said he saw you there, and that there were two or three there, who did not know you, and that one of them asked another "who was the yellow little man." You perceived the question, and you had the first of the answer in this way:—

"I am yellow Carroll of the songs;
I could play a piece of music on harp-strings;
I could make a fine-comb and a riddle;
I could put a fibre in the bottom of a sieve.
I play a goal, and tighten a thong in my shoe.
But, God bless my hand! I have made as yet but one sieve."

C. That, ha, ha, was true for Tim. We do always have great fun at Blarney.

T. Look here, Carroll, there is always great wonder on myself how ye make this poetry. If I were to wear out my sense with it, I could not put one together.

C. Not so, Tim, but you are making poetry every day of your life, and every hour of the day, if you could perceive it, and place it together.

T. You are a funny man, Carroll; I did not make one bit of poetry ever, and neither did any word ever come out of my mouth that any other person could take poetry out of it.

C. How far is it from here to Ballycotton?

T. As you would say half a mile.

C. I'll bet you a quart of beer that you will have a óan made before we shall be at Ballycotton.

T. Arra, nonsense! I confess, Carroll, that I tried, there are twenty years since, to compose a song in praise of Shanagarry—"Shanagarry of the music," said I, and if I got Ireland I could not go further on it.

C. Will you lay the wager?

T. I will, and welcome, and so I may, you will have to pay.

C. Wait a while. But let us see what young Ned is doing over the way.

T. He is making a hedge on his garden, and it is little good for him, for when those willows wither, the goats will be able to get through them. God and Mary with you, Ned!

N. God and Mary and Patrick with you, Tim, and with you also, Carroll. Have you any news? At what are you shaking your head, Tim?

T. I am shaking my head, Ned, because that fresh willow is a bad hedge.

N. It can't be helped, I have not any other.

T. Oh! stop, man, don't put the withered sapling into the hedge. The fresh thing is bad enough, but it will do the business for a while.

C. Come along, Tim, that I may get my quart of beer from you.

N. For what reason, Carroll, are you to get a quart of beer from Tim?

T. A bet, if you please, he has made with me, that I would have a *dán* of poetry made before we would be both in Ballycotton—I that never made a *dán* of poetry, and no wonder!

N. I am afraid, Carroll, that you will have to pay this turn.

C. Come along, if it is, and have your share of the drink.

N. Perhaps it may be as well for me (perhaps it was never better for me).

T. It is true for you. There is not much between hands with you.

N. Tim has not a great estimate on my work.

T. If I had a hedge to make, I think I would put black thorn or white thorn into it. I should even prefer a bush of furze to that willow. But what is this William Buckley is doing with his team of horses? What is the matter with you now, William? Is your plough broken?

W. No, Tim, but my whippetree is broken, and I am trying to put a gad upon it.

T. Stop! stop! William, you are putting it on the wrong way. Twist the gad off the end (pole) of the whippetree, and it will have the best grip. There! put a knot on it now."

C. Look, Tim, does not the sea look beautiful to-day. I don't know whence came that ship yonder.

T. She was not there yesterday. See, aroo, Carroll, is not the boat far from the stern of the ship?

C. It is, Tim, and well it has become you, the *dán* is finished by you, and my quart of beer won by me.

T. Is it mad you are, Carroll—what *dán*?

C. Listen to me. There is not long since you said to young Ned: "A bad hedge is the green willow."

T. I said so, and there is not much poetry in the willow.

C. Then you shouted at him: "Don't put the withered sapling in the hedge."

T. And where is the poetry in that much.

C. Have patience. You then said to William Buckley, "Twist the gad over the end of the whippetree," and just now you said to me, "How far the boat is from the stern of the ship." I myself never made a better *dán* than it. Look—(he quotes the lines again).

T. By the deer! Carroll, there are no bounds to you. And it was out of my own mouth every word of it come. You have won the bet clean. Come ye along and let the drink go round. Look here, Carroll, I should think that jump was rather big from the end of the whippetree of the stern of the ship.

C. It was you that gave that jump. It was necessary for me to follow you.

T. Amboss! you have scored again. There is no use in being at you.

A NEW GAELIC BOOK.

Coir fáilte re fear ro fgeíl—p. 240.

Reliquiæ Celtica, vol. ii.—The second and concluding volume of Dr. Cameron's unpublished papers is a volume of absorbing interest for all students of Gaelic literature. Like the first, it is edited by Mr. MacBain and the Rev. Mr. Kennedy, and forms a large and beautifully printed volume of 650 pages. The price is not indicated. Even our own large MSS. collections in Dublin have not, to my mind, such an attraction as the few but precious fragments—for many of them are very small—which are preserved in the MS. department of the Advocates' Library in Edinburgh. Dr. Cameron transcribed much of the Gaelic there preserved, and his transcriptions are here published in full. Thus, the Argyllshire Turner MS. xiv. is given in pages 310-420. (The contents are all poetical, and almost all purely Scottish, except the fine *cumha nam brathar* (page 333), and some good Cuchullin fragments, and some proverbial philosophy). Pages 420-474 contain a version from same library of the "Sons of Usna," already published in the *Irische Texte*. But by far the most valuable part is that (pp. 138-309)

containing the "Book of Clanranald."* There are two books of the name, similar in the character of their contents. Both were transcribed by the hereditary historians of Clanranald, descendant of Muirpeàd Òbanna, so famous in the whole Gaelic world of the 13th century. Successive members of the family have recorded clan history down to the beginning of the 18th century, and thus in pp. 148-208 we have a rich treat of what ought to be regarded as the best classical Highland Gaelic. This part of the work is of the highest historical as well as literary value. The poetic contents of the books of Clanranald are various, and far more attractive than such collections usually are. The Fernaig MS. occupies pp. 1-137; it is a faithful copy of a MS. written in a rule, phonetic fashion in 1688. Towards the end of the volume, pp. 475-523 are devoted to a collection of proverbs made by Dr. Cameron as a supplement to Nicholson's great work. Last, but by no means least, we are given a number of Cameron's lectures—literary, historical, and philological—which show that Dr. Cameron had realized the truth—that it is impossible to obtain a sure grasp of Highland Gaelic without a close acquaintance with the older Gaelic of the sister isle. The present volume is, I believe, the most valuable that has ever been published in the interests of Scottish Gaelic; it throws light on the past history of many a glen and dismantled fortress; it gives to the world some gems of Gaelic thought, and affords ample material for future work.

THE ANCIENT IRISH DIVISION OF THE YEAR.

(Continued.)

Whilst the division of the year into two main seasons prevailed in Erin for a long time—how long we do not know—it is quite certain that the sub-division into four quarters is also of ancient date, and was known in pagan times. The fact that the Welsh have *haf* and *gauaf*—our *gath* and *gath*—certainly points to a time when the Celts were one people, all alike dividing their year into SAM and GAM or SAMAS and GAMAS; but the fact that they have not our words for *autumn* and *spring* but others, proves as certainly that the sub-division into four seasons came later, when the Gaedhil and Cymry had separated, and had become two nations.

The Irish name for *autumn* or *harvest* is *poġmhar*, and for *spring* *earras*. Of these names I have never met with any adequate explanation; and if anyone has rightly explained them, or anticipated what I am going to say about them, I am not aware of it. I think I can show that the words themselves bear traces of their late formation.

Of *poġmhar* different explanations have been hazarded. O'Donovan took credit for suggesting it was the same as the Greek *ὥσπερ*, fruit-time. Philologically, nothing could be wilder than this comparison; but he quotes O'Clery's Glossary as giving another origin: "*poġmhar* .i. *poġa mġr n-gath*," i.e., *foundation of the months of winter*. Now, whether O'Clery himself, or some older writer, is to be credited with this guess, whoever started it seems to have got nearer the truth than any one else I

*Clanranald (in Gaelic *Clann Raghnaill*, or children of Ragnall, a Scandinavian chief). In the same way is derived the family name *MacRaghnaill*, now anglicised Magrannell, Grannell, or Crangle, and often (especially in County Longford) changed into Reynolds.

have read of, and without doubt had a faint tradition of the real meaning of the word. If he had been satisfied with giving *poēa gām* as the solution, without dragging in the *mīp*, he would have been still nearer the truth, but yet at a considerable distance from it. In the first place, it must be remembered that the *pām*, *pāmpeāb*, or summer-half, was reckoned from May to October inclusive; and the *gām*, *gēmpeāb*, or winter-half, from November to April inclusive. Later on, the second half of this *pāmpeāb*—including August, September and October—was called *poḡmāp*. The first of August, to this day, is still considered the first day of harvest. But why was the latter half of the summer called *poḡmāp*? The oldest forms of the word are *poḡmāp* and *poḡamāp*. Now, to me nothing is clearer than that this word *poḡamāp* is only *po-gāmāp*, for *po-gāmāp*, and means simply *sub-winter*. In *pāmpeāb* and *gēmpeāb* the aspirated *p* has not been pronounced for centuries; and so the former is pronounced and sometimes written "*pāmāp*," and the latter "*gēmpe*." We have seen that *gēmpeāb* was formed from a primitive *gām* or *gem*; but from *gām* we should have expected **gām-peāb*, as from *pām* we have *pāmpeāb*. Perhaps there was a *gām-peāb* at first which was displaced by the collateral form *gem-peāb*. If this does not sufficiently explain the *gāmāp* in **po-gāmāp*, then the influence of the broad vowel in *po-*, and the *aw* of *leātan le leātan* would account for it. As to the difference between *poḡamāp* and *poḡmāp*, the transposition of a vowel in the last part of a trisyllable is an easy matter; besides we still have such double forms as *gālap* and *gālpā* (disease), *iolap* and *iolpā* (eagle), *peompa* and *peomāp* (room), etc.

The prefix *po-* not only means *sub* (under, near, towards), but is identical with it. For it has been shown—I think by Zeuss—that *po* represents a prehistoric Celtic **vo* or **uo*, which was for an original **upo*—the *p* between two vowels regularly disappearing in the Celtic dialects. This *upo* is, of course, identical with the Greek *υπό*, and this with the Latin *sub*. So that the Irish Celts who at first looked upon the harvest months as part of their summer, came also to look upon them as the 'sub-winter,' the *near* or *fore-winter*. This explanation is not only confirmed, but, to my mind, completely established by a Welsh analogy. One of the Welsh names for *autumn*—though not exactly ours, as said before—is strikingly parallel, viz., *Cynauaf*, which is clearly for *Cynt-gauaf*=first winter, from *cyntaf*, first (in compounds *cynt* and *cyu-*), and *gauaf*, winter, which loses the *g* in composition.

Dr. O'Donovan, in the essay already quoted from, speaking of the old Irish divisions of the year, says: "The fact seems to be that we cannot yet determine the season with which the pagan Irish year commenced." I do not know if O'Donovan ever gave any further consideration to the point, or altered his mind on the subject. He ridiculed Dr. Charles O'Connor for stating his belief that the old Irish year commenced with May, and that the seasons went in the order—*pāmpeāb*, *poḡmāp*, *gēmpeāb*, *eāppāc*; but it was chiefly because of O'Connor's forced (and, indeed, impossible) derivation of *eāppāc* (spring), from "*īap-pāta*," which he rendered "last quarter." Now, though this derivation of *eāppāc* will certainly not do, Dr. O'Connor had probably other evidence for his main statement; and even if it was only a surmise, it was a very shrewd one. In itself, there was nothing at all strange or irrational in thinking that the pagan Irish began not only their summer with May-day, but also their new year. The ancient Romans began their year with the first of March, and the Jews began their civil

year with *Tishri*, in autumn, somewhere about the equinox; whilst the religious year, to them more important, began with *Nisan*, about the time of the spring equinox. If the ancient Irish, who began their summer on May-day, and made it a great festival, began also their year on that day—if May-day was their new year's day—nothing would be more natural. Are there any facts to prove it?

Dr. Charles O'Connor certainly did not give any convincing argument on the subject. Mr. David Comyn, in his edition of the *Macgnimairpe Finn*, has also hazarded the statement that May-day was the Old Irish "*Jour de l'An*," but he gives no evidence. Now, whatever other facts or presumptions may exist in favour of this view—and I dare say there are many—I will bring forward here two bits of evidence which seem to indicate that the ancient Irish year began on May-day; but which seem to have been strangely overlooked.

The first is the well-known quotation from Cormac's Glossary on the explanation of *bealtaine*, the Irish name for May-day—a quotation of which hitherto we do not seem to have made the most. It is as follows:—"*bealtaine* i. *biltene* i. *teme* bil i. *teme* poimmed i. *oá* *tenro* poimmeda *vo* *gnicir* na *oparoe* con *tincet* *laib* *mópaib* *poipa* *comberc* na *ceirpe* *eapāp* *ar* *ceomannab* *ceca* *bliaona*," i.e., *Bealtaine*=*biltene*=*tene bil*=*fire of luck*, i.e., *two fires of luck the druids used to make* [on May-day], *with great incantations pronounced over them, and they used to drive the cattle between them against the plagues of the year*. The cattle then were driven between the two fires as a safeguard against the plagues of the year. What year? Evidently the ensuing year—the coming year. Neither was it for three months, nor six months; there was only one *Lá bealtaine* in the whole year, and on this day cattle were driven between two fires as a safeguard against all the plagues of the ensuing twelve months. If this is not conclusive, it at least proves that for some purposes *Lá bealtaine* was considered the opening day of a new year.*

* *bealtaine*. I believe the explanation of this word, given above from Cormac's Glossary, is substantially the true one. '*Baal-tine*,' or *the fire of Baal*, will have to be given up. There is no good authority to prove that any god, *Bél* or *Baal*, was ever worshipped in ancient Ireland. The oldest form of the name is *belcene*, or *belcine*; the *e* in the first syllable is short, and there is generally only one *l*. The first word, however, is not any adjective meaning *good*; but more probably a form of *bal*=*luck*, now *baile*, doubtless allied to the English *weal*, Lat. *val* in *valor*, Gr. *βαλ* in *βαλίων*, &c. *bel-cene*, now *bealtaine*, is therefore the "*luck fire*," and *Lá bealtaine*=the day of the luck-fire. Many words have double forms, especially in composition, as *ban*, *ben* (woman); *oas*, *oeg* (good); *gām*, *gem* (winter), &c. As for the May-day fires, Dr. O'Donovan himself witnessed them in County Dublin in his own time, and they are still kindled in the Highlands, and for the same old superstitious purposes.

The next piece of evidence I have to offer is in connection with *eāppāc*, the Irish name for *spring*; a word which I have put first at the head of this paper, but which I deal with last. All the explanations I have as yet seen or heard of this word are unsatisfactory. Hitherto classical analogies have been the only ones sought for. The Greek *εἰς*, *εἰς*, *ἦρ*, *spring*, has been very tempting, and too many have lightly followed O'Donovan in making this equation. Cormac's Glossary connected *eāppāc* with the Latin *vēr*, *spring*. No doubt the Greek *ἦρ* and the Latin *vēr* are identical; the former was probably *ἦρ* at

first, till it lost the digamma. But when roots which began with the digamma in Greek are common to Latin and Irish, in the former of these they begin with *r*, and in the latter with *p*. Such are *olivos* (for *φῶνος*), Latin *vinum*, O. Ir. *fin* (now *fion*), Eng. wine; *elkōss*, Doric *ἐλκασ*, Latin *viginti*, Ir. *píce*; Eng. twenty; *olra*, Lat. *vidi*, O. I. *pécar* (now *péasay*), Eng. wit, wot. If the Irish for *spring* were the same as the Greek and Latin, it should therefore be “*pép*,” but it was neither *pép* nor *pépac*, it was *eppac* (now *eppac*), with never a sign of an *p*. The real Irish analogue of *ἦρ* and *ver* is *pép* (now *reup*, *grass*), which most probably was the original meaning of the classical words—the bright new grass being one of the most striking signs of spring. Another flaw in the comparison of *eppac* with *ἦρ* and *ver* is that the Irish word has a double *p*; whilst there is but one in the classical words, and the ending of *eppac* is left quite unaccounted for.

But whilst the Aryan tongues have, of course, many words in common, there are also differences. It does not follow that every Irish word must have a classical analogy, or, at least, it does not follow that such analogies must have the same meaning. *Sam*, as we have seen, has such analogies, but *pam* has not; the Greek for summer, *thépos*, and the Latin *æstas*, show no connection with our word, nor with each other. Another explanation of *eppac* was offered by the late Canon Bourke in one of his numerous speculations. He suggested the Irish word *éipge*, *to rise*, as the root of *eppac*. This has the analogy of the English *spring* (noun and verb) in its favour; but though there are infinitives and verbals in Irish ending in *-ac*, as *glaoṁac*, *ceannac*, etc., the infinitive of the Irish for *rise* never ended in *-ac*; it was *éipge* (now *éipge*) for *éip-pige*, with long *e* and one *p*; whilst *eppac* has two *r*'s and a short *e*.

If May began the year, then the spring season—February, March, April—formed the end of the year. What if *eppac* should mean the end? This, I believe, is the true explanation—a natural, unforced, Irish explanation, satisfactory in itself, and giving further proof that the Irish pagan year began with May. I consider *epp-ac*, then, a plain derivative of *ep*, an end or conclusion; later, *epay*. The simple word *epay*, which has well-known Teutonic analogies, is, I think, obsolete,* now in Ireland; but it is found in some late writers. In a poem written about 1660, by O'Clery (one of the IV. MM.), and given in O'Curry's *MS. Materials* (p. 564), the second half of the 12th stanza runs:—

“maic leam náir légoais go éadil
'S gur ároais epay dom anáil.”

That is: “Glad am I thy fame has not diminished, and that my last breath (lit. end of my breath) has extolled it.” And in another poem by the same writer, and quoted in the same work (p. 569), occur the lines:—

“Déna an t-ínepéasó olíge
O éur go h-éipr é' aimpíre.”

That is: “Make thou all due criticism of thy life from beginning to end.” Dr. O'Brien, in his Irish Dictionary (1760), gives *epay*, with a couple of phrases to illustrate it: “*cuime a n-epay a aoire*,” i. a man at the end of his life, in the decline of his years; “*a n-epay na tíre*,” i. in the end of the country. Examples of *ep* from ancient

* Not quite obsolete; it is yet used in some parts of S. W. Munster, and one phrase, which includes the word [in the form *ioypp*] *ó ioypp lāe go lá*, has been already printed in this Journal.—E. O'G.

writers are still more common; but I need not give more here.

Why *eppac* and not *epay*? In many nouns the Irish suffix *-ac* forms *augmentatives*. Thus, from *tor* we have *torac*, beginning, (the exact counterpart of *eppac*); from *tul*, *tulac* (hill); from *ceap*, *ceapac* (plot of ground); from *bpat*, *bpatac* (a flag); etc. So *eppac* from *epay*: whilst *epay* would mean an exact restricted end, *eppac* would mean a fuller, more extended end.

“But end of what?” it may be asked. *Epac* with this meaning would be merely a relative word, and how could it come to have an absolute and definite meaning of itself? Well, nothing is commoner in Irish—and, indeed, in other languages too—than for a merely relative term to acquire after a time, generally by abbreviation, an absolute sense. So now we use *uacṁar* (cream) for *uacṁar bainne* (upper milk). *Imro*, shrovetide. Welsh *Ynyd*, for *Initium Quadragesimae*—if it is not for *Initium jejunii*, etc., etc. Perhaps *eppac* at first was for *eppac* in *Sam*, end of winter—for our Irish spring has a repute for chilliness as many of our native proverbs testify. I believe, however, that what was meant was *eppac na bliadna* = the year's end, and I am inclined to think that this expression—“*eppac na bliadna*”—so often met with in the Annals and other writings, though, no doubt, in Christian times it was used in the sense of “the spring of the year,” meant at first “the end of the year;” but that when the new mode of reckoning was introduced with Christianity, the old name *eppac* was still retained for the season, whilst in its original and true sense, its place was taken by such words as *roipdeann*, *deirdeas*, *tiar*, etc. This mode of naming a season is, moreover, quite agreeable to our Irish custom; witness *Imro*, already given, and the well-known popular way of naming the months ‘first-month-of-spring,’ ‘mid-month-of-spring,’ ‘end-month-of-spring,’ etc.

I have come to the conclusion then that Dr. Charles O'Connor arrived at with regard to the year and its seasons—that May began the year, that the seasons in their order were *pampas*, *roghiar*, *geimpeas*, *eppac*, that *eppac* was the last of the seasons, and the end of the year. I have come to this conclusion, however, more easily, more directly, and, I hope, more reasonably than Dr. O'Connor. Yet, my object in this paper was not so much archaeological as etymological. Irish etymology is as yet almost an unbroken field—I mean real, modern, scientific etymology—but, perhaps, the slight excursion I have here made, will give some idea of the important bearing the subject may have on many points of Irish history and archæology.

Tomár O'Flannaoile.

NOTES AND QUERIES.

(15) (See N. and Q. 2) Mr. Finian Lynch states that in Kerry *áig* an *nooyur*, *áig* an *oṁobay*, *ay* an *oṁay* are always said, eclipsis being always practised in such cases.

(16) (See N. and Q. 4) A passage in O'Begley's or MacCurtin's Dictionary, *s.v.* live, would go to show that the Western phrase (in-on) = in *imne*. “That ship is so old, she can't live long at sea. *acá an long úo coimpean* *asay roin*, *naé fasas biay rí animne na mapas oṁulang.*” We have here exactly the same sense as in the Western (in-on) and the Donegal *imne*. Again, in Luke, V. 7, “*asay tángasay 7 oo líonasay an vá*

luing, ionnup go pabaoar a ninnhe a mbáirte," and they came and filled the two ships, so that they were about to sink (on the point of sinking, or "fit" to sink). This latter sense agree exactly with the use of the phrase of the Leitrim man, quoted in the *Journal*, Vol. IV., p. 69. The above are both good authorities, and spell the phrase exactly in the same way. I have not the slightest doubt that in *ninnhe* is the correct spelling of the Connaught (in-on').—J. H. LLOYD.

(17) (See N. and Q. 11) *Ceipim* may be for *ceipim*, older, *ceipim*. Thus, *ceipim*, *ceipim*, *ceipim*, *ceipim*, *ceipim*. We see similar instances of transposition in *beip*, *bepit*; *ceilt*, *cleit*; *meilt*, *bleit*; *veape*, *opeac*.—*Tomás O'Flannagha*.

(18) (See N. and Q. 8) The Waterford *opae* may be for *opæn*, *opæn*, a thorn (found in *opæonán*, better *opægean* and *opægeonán*, used=a. particle, a bit). Compare the Northern *scolp* *oe* *scuilsib* (not) a particle of news. *Scolp*=splinter, prickle, as well as a scollop for thatching. Compare also the Munster *poim spáin*, a mite of bread, no bread, from the Norman-French *point*, as I had the pleasure of pointing out to Dr. Hyde, in his "Love Songs of Connaught." If I am right, then we should write *opæ* *scéil*. For the disappearance of final *n*, compare the numerals *peacé*, *oé*, *naon*, *veic*; words like *peapra*, etc.; and in popular usage the article (*ir* *maic* *a'* *scéil*) before many consonants.—*T. O'P.*

(19) (See N. and Q. 7) *Náir éipéir* *an* *acraoír* *leac*. If this is used in the sense of "Confusion to you," it is obviously a curse, and cannot be the equivalent of "May you escape the gauger," which surely must be a good wish in Ireland. I do not think we have *excise* here. I thought first it might be *exercise* in the sense of *feat*, *trick* or *deed*—"May the deed or trick not rise with you," i.e., "not succeed with you"—but I am most inclined to believe that, in spite of the strange spelling, "*acraoír*" is only an Irish form of *success*, with the initial *s* lost after the article. If this be the word, a more analogical spelling would be *rocpaóar* or *rocpaor*; and "*nair éipéir an* *rocpaóar* *leac*" would mean, *May success not rise with you, or attend you*, another form of the familiar *rocpaé* *naé* *oie*! The article would be used after the Irish analogy; cf. "*So naib an* *acá* *oie*!"—May you have (the) luck! The initial *r* would disappear in pronunciation after the analogy of feminines like *an* *cláinte*, *health*; *an* *cláinte*, *freedom*, 7c. The word cannot date to early Christian times, like a good many classical words, or we should not have the *s* sound of the *c in cess*. It may be Norman-French, like *abanteur* (luck)=*aventure*; *bantáirce* (profit)=*avantage* (for *avance*), 7c., dating from a time when as yet the final *s* in *success* was pronounced; but most likely it is very modern, and a direct loan from the English *success*. Seeing that we have so many pure Irish words for the same thing, the loan is, of course, quite unnecessary.—*T. O'P.*

FOLK-LORE OF CONNAUGHT.

DOMINALL OUB AGUS BRASÁN MÓR
LOCA-RÍ.

II.

NÍOIB FADA SUÍ FORGAIL DOBAR AN
CREOMPA, 7 ÉAMIC PEAN-ÉILLEAC SHÁNDA

IRTEAC, 7 ÓR CIONN TÍRÍ FÍOIR CAT 'NA DÍARÓ.
TARPAING DOMINALL A ÉLORÉAM, 7 BUAIL RÉ
Í PAN GLÁIR EUDAIN, 7 ÉUS RÉ GO TALAM Í.
ANNIRIN, LÉIM NA CUIT ARI, 7 BÍ PIAO GÁ
RISHIOBAC GO PAB LATAE FOLA 'NA ÉIMÉALL.
O'ÉING AN ÉILLEAC GO TAPARÓ, 7 BÍ RÍ AG
TEACÉ LE BUILLÉ PLATE AN BÁIR A ÉABAIPT
OÓ, SUP BUAIL AN BRASÁN MÓR Í ROIR AN OÁ
FÍUL LE CIOIRÉ AN ÉUIT MÓIR OUB, 7 ÉUIT RÍ
MAIB I MEAF NA SEAC. RINNE DOMINALL
OBARI SEAIRI DE NA CUIT—MAIBING RÉ AN
C-IOMLÁN OIOBÉA (=OIOB).

"TABAIRI DOM DO LÁM." AIR AN BRASÁN
MÓR, "IR TÚ AN SHAIRGÉAC IR SEAIRI IN
ÉIRINN. NÍ BÉO EAPBUIR DON NÍO OIE ÉOM
FADA A' BERÉAR TÚ BEO. TÁ EOLUP AGAM
AR DIT A BUIR CIOIRÉ OIR BUIRÉ, 7 NÍ SEACAIRI
OUB É FÁGBÁIL. TÁ CAIRLEÁN MÓR, MAIREAC
I OIR AN TALAM BÁM, 7 TIG LEAC DO BEAN
7 ÉINGION A ÉABAIPT LEAC A ÉOMNUIRÉ ANN."
"GO PAB MAIC AGAC," AIRA DOMINALL, "ACÉ
B' SEAIRI LOM BÉIT 'MO ÉOMNUIRÉ IN ÉIRINN,
MO ÉIRI OUBÉAR. NÁ IN DON TÍR EILE PAOIR
NGRÉIN, 7 MÁ FÁGAN TÚ 'PAN MBAILE MÉ
BERÉAN FÁIBUIRÉAC."

(To be continued.)

All back numbers of the Journal are for sale, price 6d. each, except No. 4. Only a few copies of 48 and 49 remain on hands.

THE GAELIC PAPERS.

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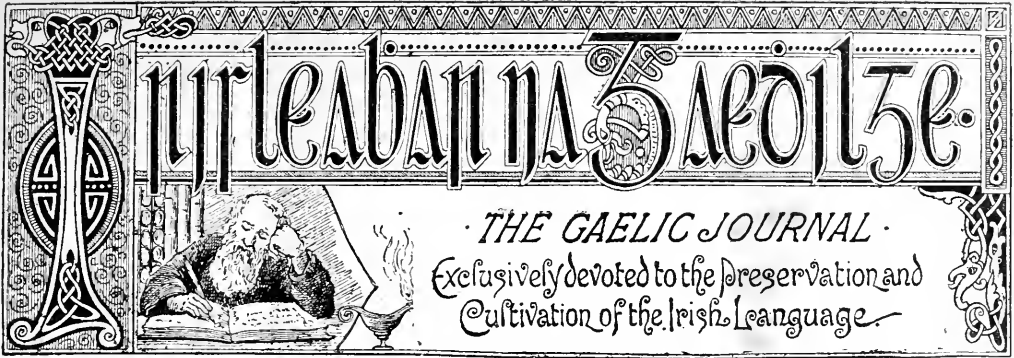
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TO OUR READERS.

Owing to a slight indisposition, Father O'Growney has been obliged to transfer, for a short time, the management of this Journal to some friends in the Gaelic League. Until further notice *all* communications should be addressed to Mr. J. H. Lloyd, Gaelic League, 4 College Green, Dublin. Postal Orders can be made payable to Father O'Growney, or to the publisher, Joseph Dollard.

Those who wish to procure single copies of the Journal, and back numbers, can have them from any of the Dublin booksellers. No such orders should be sent to Father O'Growney until further notice.

We would ask our subscribers, as their subscriptions fall due, to renew them without delay, as the Journal is altogether dependent on their subscriptions.

The Gaelic classes of Providence, U.S.A., still continues to give proofs of the wonderful energy of its members.

The Ancient Order of Hibernians has voted the sum of £10,000 to establish a Celtic Professorship at the Catholic University of Washington. Dr. Shahan, of the University, addressed the last Convention of the Order, and in the name of the University accepted their munificent donation.

For many years the Royal Irish Academy has been preparing the materials for a great Irish dictionary, arranged according to philological principles. Most of the materials are now collected, and they have now to be arranged and classified. The Academy has issued an advertisement inviting two gentlemen, trained in philology, to assist in editing the dictionary. It is to be hoped that Irishmen will be given a preference.

The Royal Irish Academy has recently published (1) Father Hogan's lectures on the Latin Lives of Saints, and their connection with the Irish Lives; (2) Dr. Browne's monograph on Inisboffin. Father Hogan is continuing his lectures on certain passages in *Leabair na h-Uirne*. On June 11th, Mr. John MacNeill, of the Gaelic League, read a paper on Middle Irish poems connected with the "Battle of Mucrama."

Pearls, of considerable value, have been found recently in the Shrule, Co. Tyrone.

Articles in warm recommendation of the *Gaelic Journal* have appeared in many Irish papers, and in *Folk-lore*, *United Canada*, *Siam Free Press* (edited by an Irishman), *Montreal True Witness*.

I am very thankful to those who have interested themselves in having the *Journal* sold by booksellers and newsgents of their acquaintance. This is the only means of introducing the reading of Irish to people generally. The *Journal* is now sold thus in Dublin, Derry, Belfast, Cork, Tuam, Claremorris, Carrick-on-Suir.

The only Gaelic weekly paper published is *Mac Talla*, and it cannot be recommended too warmly. The great object of everyone now studying Gaelic is to preserve and record every word and phrase of the Gaelic speech, and in this work *Mac Talla* necessarily plays a large part, as it publishes eight pages of popular Gaelic every week.

THE INTERMEDIATE EXAMINATION PAPERS.

Senior Grade—(1) For *mionán* read *mionnán*. The word is, of course, derived from *meann*. (2) For *uorta* read *uórta*; here the very termination which is the characteristic of the verbal noun is omitted. (5) The examiner does not seem to know what is the preposition for "in." (6) What influence has the negative particle upon the *mood* of the verb!

Middle and Junior Grade—The papers are fair enough. It might be said that the Protestant version of the Scripture is not a fair test to give to ordinary Irish boys for translation at sight. Some inconsistencies of spelling may be noticed; as, *coipeá* and *coipeáige*; *ṛṣioból* and *ṛṣioból*.

Junior Grade—The questions in grammar are more difficult than the questions in the higher grades. Question 5 rests on a groundless assumption. In the second piece for translation at sight, the first line (*ṁáṛ ḡuṛ*) has no meaning, and, therefore, could not be translated.

On the whole, I must say the papers are badly graded as to difficulty, and the selection of badly-spelled extracts and words has made answering a matter largely of guess-work.

c. o's.

EASY LESSONS IN IRISH.

(Continued.)

EXERCISE XXVIII.

C BROAD (CONTINUED).

§ 184. WORDS.

<i>cú</i> (koo), greyhound	<i>púnt</i> (poonth), a pound
* <i>bṛeac</i> (braK), a trout	<i>ṛac</i> (sok), a sack
* <i>ceapc</i> (karK), a hen	* <i>ṛeapc</i> (sharK), love
<i>ḡlac</i> (glok), take	<i>ṛioc</i> (shiK, sñhk), frost
<i>mac</i> (mok), a son	<i>ṛpapán</i> (spor'-aun), a
<i>muc</i> (muk), a pig	purse

§ 185. *Atá ṛac coipea aḡur ṛac eoṁa inṛ an ṛṣioból anoir. Cuṁ an ṛac tṛiom aṛ an uṛláṛ; cuṁ an ṛac eile aṛ an aṛal. Atá Nópa aḡur an mac óḡ aḡ uul ṁo'n oileán úṛ. Atá bṛeac deap inṛ an tobap. Atá ceapc inṛ an ṛṣioból, aḡ an ṛac coipea. Ná ḡlac an ṛḡillnḡ ó úna, níl ṛḡillnḡ eile aic anoir, aḡur atá ṛḡillnḡ aḡac. Atá muc inṛ an leuna. Atá ṛpapán deap aḡ deapap. ḡlac an púnt uaim, aḡur cuṁ an ṛḡillnḡ inṛ an mála.*

§ 186. There is a pound in the purse. I have not a purse, I have a new shilling. There is a shilling on the floor. Open the door, there is a hen in the barn. James has a fresh trout. There is frost on the road—the day is cold and healthy. Do not take a shilling from Niall, he has not another shilling now. Niall has a new shilling and Conn has another shilling. There is a greyhound at the door. I have not the purse, the purse is lost. The purse is not lost, the purse is on the floor. Do not lose the pound.

* Pronounce the c as if followed by *o*: *bra'-k(o)*, *kar-k(o)*, *shar-k(o)*.

EXERCISE XXIX.

C SLENDER.

§ 187. As before stated, the ordinary letter k will, in most cases, represent to the ordinary reader the correct sound of c slender. This, however, is not true when the c is followed immediately by l, p or n. In English the combinations cl, cr, as in clear, cream, are always pronounced with our K sound, or broad sound of c, so that when in Irish these combinations are followed by a slender vowel, we must use the symbol *k* to caution the student that the c is to have its slender sound. It is not difficult to pronounce c slender before l, p or n, but the sound is unknown in English, and we shall endeavour to teach it to our students by means of a little device:—

§ 188. EXAMPLES.

The word	Key word	is pronounced almost
<i>cleap</i>	<i>kḡas</i>	<i>kil-as'</i>
<i>cṁor</i>	<i>kṛis</i>	<i>kir-is'</i>
<i>cneap</i>	<i>kṇas</i>	<i>kin-as'</i>
<i>cṁero</i>	<i>kred</i>	<i>kir-ed'</i>

If the first syllable of the words in the last column be pronounced very short, and the stress be laid on the last syllable, the student will have a very good pronunciation of the words in question.

§ 189. WORDS.

* <i>binn</i> (bin), sweet (of sound)	<i>cṁor</i> (<i>kṛis</i> , <i>kir-is'</i>), belt
<i>ceol</i> (<i>kól</i> , <i>k-yól</i>), music	<i>ṛion</i> (<i>feer</i>), true
<i>ciall</i> (<i>kee'-ál</i>), sense	<i>lároṁ</i> (<i>laud'-ér</i>), strong,
<i>cionnup</i> (<i>kiN'-as</i>), how?	<i>ná</i> (<i>Nau</i>), nor
<i>cṁé</i> (<i>kṛae</i> , <i>kir-ae'</i>), clay	<i>nó</i> (<i>Nó</i>), or
<i>cṁero</i> (<i>kred</i>), believe	<i>páirc</i> (<i>paurk</i>), a pasture
<i>cṁiona</i> (<i>kreen'-a</i> , <i>kir-een'-a</i>), prudent	field†

§ 190. *Cionnup atá tú?* How are you? *ḡo lároṁ*, strongly. *Cionnup 'tá tú* is oftener heard, and the older form, *cannup 'taoi?* (*koN'-ás thee*) is yet spoken in Munster. *ḡort*, a tillage field; *páirc*, a pasture field.

§ 191. *Atá ciall aḡ Nópa. Níl ciall aḡ úna, níl ṛi cṁiona. Níl an ceol binn, atá an ponn eile binn. 'Dia tuit, a úna, cionnup atá tú? Atá mé ḡo lároṁ, cionnup atá Nópa, aḡur an mac? Atá cṁta úṛ aḡur cṁor úṛaṛ an mac anoir. Níl an cṁor pṁa ḡo leoi. Ná cṁero an ṛḡeul-níl an ṛḡeul ṛion. Níl an mac óḡ lároṁ, atá ṛé tinn, aḡur níl ciall aḡe ṛóṛ. Atá ḡort móṛ aḡam, níl páirc aḡam; atá bó aḡam, atá ṛi aṛ an ṛío.*

§ 192. Prudent Nora. Conn has a belt. Do not believe the story. Do not put clay on the road. A horse has not sense, a man (*uine*) has sense. The other man (*uine*) has not sense. Nora and Una are prudent

* Munster (*been*). † The *pc* are sounded like *rk* in *irks*, not like *rk* in *work*.

they have sense, they are not young now. How are they now? They are well and healthy—they are not sick. Believe the true story. The man got a belt at the shop, the belt is cheap. Conn has a big strong boat. I have not a boat, weak or strong. How are you? Good-bye. A cow is on the road, she has no grass on the road now, the road is dry.

<i>l</i>	is	sounded like	<i>l</i>	in	valiant
<i>n</i>	"	"	<i>n</i>	"	moon
<i>N</i>	thick	sound	not	in	English
<i>n</i>	"	"	<i>n</i>	"	new
<i>K</i>	"	"	<i>k</i>	"	looking
<i>k</i>	"	"	<i>k</i>	"	liking

EXERCISE XXX.

SOUND OF ǵ.

§ 193. What we have said of the sound of *c* may be repeated with few changes, in speaking of the sound of ǵ. It is never soft like the English *g* in *gem*. As a rule, its sound can be well represented by ordinary *g*; as ǵoirt (ǵürth), a field; ǵé (gae), a goose.

§ 194. To the phonetic key we may now add:—

G is sounded like *g* in begun.

g " " *g* " begin.

And, as to the sounds of the Irish letter ǵ:—

ǵ broad sound like *G*

ǵ slender " " *g*

§ 195. The two pronunciations of the English word "guide," as we hear them in Ireland, are examples of the two sounds of the Irish ǵ. As a rule, we hear the word pronounced with *g* slender ǵ, as *g*-yide or, in our phonetic system (geid). Some persons, however, pronounce the *g* as *g* in "going."

§ 196. EXAMPLES.

ǵ BROAD.

The word	sounds like	in English	or, like keyword
ǵaoi	-gy	boggy	(Gee)
ǵoip	-er	auger	(Ger)

ǵ SLENDER.

ǵí	-gy	peggy	(gee)
ǵeip	-er	bigger	(ger)

§ 197. WORDS.

coróin (kür-ön'), a crown, 5s.	*iarǵ (ee'-asG), a fish.
ǵoile (Gel'-ë), appetite	iarǵaine (ee'-asG-er-e), a fisherman
*ǵuirt (Girt), salty	ǵalann (sol'-aN), salt
*ǵuirtin (Girt'-een), a little field	*ǵeagal (shaG'-al), rye

§ 198. Atá coille, eoina, agus ǵeagal in an ǵioból. Níl ǵeagal as fáir ar an bó. Atá Conn tinn, níl ǵoile aige anois. Níl coróin in an ǵpapán anois. Níl bpeac úr as an iarǵaine; atá bpeac ǵuirt in an ǵopa. Atá iarǵ móir ar an uirlar. Cuip an ǵeagal in an ǵioból. Níl an ǵeagal ǵlar; atá an coille agus an eoina ǵlar.

§ 199. The fisherman has a new boat. Fresh fish and salt fish. Do not put salt on the fish. I have not a pasture-field (páirc). I have a little tillage-field (ǵuirtin). There are a pound, a crown, and a shilling in the purse. There is a hen in the barley, and another hen in the rye. Nora has a young sheep, and a big heavy lamb. Niall has no appetite, he is not strong yet. Put salt on the road, there is grass growing on the road now. Put a fresh fish in the bag, and put the bag on the floor.

EXERCISE XXXI.

§ 200.

ǵ SLENDER.

In English words beginning with *gl*, *gr*, the *g* is always given the broad *G* sound. In Irish words commencing with ǵl, ǵn, ǵr, we must not forget to pronounce slender ǵ properly. Thus:—

	is pron.	gil-aN'	or	Key word
† ǵleann	"	gil-aN'	"	(glaN)
† ǵneann	"	gir-aN'	"	(graN)
† ǵinn	"	gir-in'	"	(grin)
ǵné	"	gin-ae'	"	(gnae)
ǵrian	"	gir-ee'-an	"	(gree'-an)

§ 201.

EXAMPLES.

ǵleann, a glen, valley.	ǵneann, fun.
ǵrian, the sun.	ǵinn, funny, pleasant.

§ 202. Atá an ǵleann ǵlar. ǵuan agus ǵolar. Atá an ǵolar ǵeal. Atá niall agus ǵit as an ǵoipar, agus atá ǵneann móir aca anois. Atá ǵit as uil ǵo Cill-ṡaia, agus ǵeap ǵinn leir. Atá ǵolar in an ǵobaip.

* Almost like (gurt, gurteen, ee'-üs-g, sheg'-al).

† Munster glouN, grouN, green.

§ 203. There is a green valley in Ireland. A strong sun, a hot day. There is fun in Ireland yet. A pleasant young fisherman. A fisherman got a crown on the ground.

EXERCISE XXXII.

§ 204

SOUND OF *r*.

We have already said that *r*, when broad, is sounded like English *s*, and when slender, like *sh*. To this rule there are some exceptions.

When followed by the labials *b*, *m*, *p*, or by *ph*, *r* slender is pronounced like *s* in English.

*r*mug (smig), the chin. *r*péir (spaer) the sky.
*r*peal (spal), a scythe. *r*puan (sree'-an), a bridle.

§ 205. The same is true of *r* preceded by *p*

beul (bael), the mouth.

Seoirpe (shzusa), George.

cuirpe (thirsa), weariness.

peult (raeLih), a star.

§ 206. Cuir an rpeal m' an rgioból. Atá Seoirpe ag tuit ríor do'n leuna, agus atá rpeal aige. Níl cuir rpuan a' an a'ál. Atá peult m'oi geal m' an r'péir.

§ 207. The scythe is sharp. The scythe is crooked. Put a bridle on the mare. Mouth, foot, chin, knee. There is not a star in the sky now. The sky is not bright.

n is sounded like *n* in noon

N thick sound not in English

n " *n* " new

K " *k* " looking

k " *k* " liking

EXERCISE XXXIII.

§ 208. SOUNDS OF *b*, *f*, *m*, *p*, BEFORE CERTAIN VOWEL SOUNDS.

Before the digraphs beginning with a broad vowel, and also before *aoi*, the labials are followed by a *w* sound:—

The digraphs in question are *ae*, *ao*, *ai*, *oi*, *ui*.

§ 209.

EXAMPLES.

maol (mwael), bald.

fuil (fwil), blood.

maon (mwaer), a steward.

* funneog (fwiz'-ög), a window.

* faoileán (fweel'-aun), seagull.

* fuirgeog (fwish'-ög), a lark.

baile (bwal'-ë), a town.

muilíonn (mwil'-iN), a mill.

bainne (bwán'-ë), milk.

* Munster, fweel'-aun', fuiz'-ög', fwish'-ög'; in Ulster faoileog, usually.

§ 210.

PROPER NAMES.

Ḑiarmuir (dee'-ër-mwid) Dermot, now often translated by Jeremiah! Muirpe, (Mwir'-ë) Mary (the Blessed Virgin); Máirpe (Maur'-ë) for ordinary Marys.

§ 211. *Ḑia tuit!* *Ḑia agus Muirpe tuit*—this is the ordinary salutation = God save you (*literally*, God to thee). God save you kindly (*literally*, God and Mary to thee). In some places one person says, *Ḑia 'r Muirpe tuit*, and the other says, in answer, *Ḑia 'r Muirpe tuit, a' r pádraig* (St. Patrick).

§ 212. *Ag baile* (eg *bwal'-ë*) is often used for "at home."

§ 213. Atá faoileán m'oi bán a' an aill. Atá coirce agus eojna m' an muilíonn. Atá coirce ag Niall, agus fuair pé eojna ag an muilíonn. Fuair Máirpe rgeul ó'n oilean úir. Arian agus bainne. Níl cuir an bainne a' an uirláir. Atá an baile m'oi. Níl Ḑiarmuir ag baile, atá pé ag tuit ríor do'n leuna. Fás an mála ag an muilíonn. Atá fuil a' an uirláir—fuair fear báir. Atá an bainne úir, m'uir. Bó ós agus bainne m'uir.

§ 214. God save you, Una! God save you kindly, Nora. How are you? I am well. An eagle and a seagull are on the fort. There is a large eagle going up into the (m' an) sky. The horse is at the mill. There is no water at the mill. Dermot and Niall are in Ireland yet; Peter and Thomas are in America. Niall is not bald yet, he is young, and he is growing yet. The milk is fresh (and) warm. The milk is wholesome. An eagle found a young lark on the cliff. The white seagull is not in the land, he is on the water. Mary has a young white lamb.

EXERCISE XXXIV.

§ 215.

OTHER EXAMPLES.

buile (bwil'-ë), madness, frenzy.

maroe (mwad'-ë), a stick.

buille (bwil'-ë), a blow.

maroin (mwad'-in), morning

faire (fwar'-ë), watching.

muneál (mwin'-aul), the week.

fuinnreog (fwiz'-shög), an ash tree.

ól (öl), verb, drink.

a' buile, frantic.

rpalpin (spwal'-peen), a rambling labourer.

a' maroin, in the morning, this morning.

ag faire, watching.

§ 216. Fuair Ḑiarmuir buille trom ó Ait, agus atá pé tinn ríor. Atá an long ag tuit go t'ir eile, agus atá Peapair ag

faime, ar an aill. Atá fuinnneog as fár
in an áit. Atá an muilinn sean, agus
bhíte fuar; níl an muilinn as obair.
Atá rpeal as an ppailpin.

§ 217. God save you, Una; warm morn-
ing. How is Mary. She died this morning.
You are not sick, drink the milk; the milk
is fresh and wholesome. Head, foot, neck,
heel, eye. Do not stay at the mill. There
is a mill at Granard, and another mill at
Kildare. There is a large town at Kildare,
the town is old.

EXERCISE XXXV.

§ 218. We have already pointed out (§
176) that all the consonants, when slender,
have a *y* sound after them. This *y* sound
is particularly noticeable after the labials *b*,
f, *m*, *p*, followed by *eo*, *eo*; *iu*, *iu*.

beo (b-yō), alive, live. feoir (f-yōr) the Nore.
beoir (b-yōr), beer. fiu (f-yew), worthy.
feoil (f-yōl), flesh, meat.

§ 219. This *y* sound is, of course, but a rapid pro-
nunciation of the *e* of *eo*, or *i* of *iu*. In Munster, also,
in words like *fionn* (fewN), fair-haired; *beann* (bae-ouN',
b-youN'), peall (fae-ouL', f-youL') we have an almost
similar sound; and even in Connaught good speakers
pronounce words like *bean*, woman, with a slight trace
(bae-an') of the sound of *e*. Learners can, however,
pronounce it (ban).

§ 220. Here we may introduce one of
the words irregularly pronounced—*beag*,
little. The *g* is, of course, broad, like *g* in
begun, not like *g* in begin. In most parts
of Ireland *beag* is pronounced (beG); in
some places (b-yeG) or (b-yūG).

§ 221. Fuil agus feoil. Atá an bheac
beo fór. Fuair mé iarg beo ar an tír.
Laoi, feoir, Siuir, Sionann, bóinn. Atá
an faoiseán as uil ó éirinn go tír eile.
Níl fuirge as an tobair, atá fuirge in
an leuna. Atá fuinnneog as fár as an
tobair. Atá an capall as an tobair, as ól
an uirge. Níl Nóia móir fór, atá fí beag.

§ 222. There is a live trout in the well.
Dermot has not a field, he has a cow, she
is old and she has not milk. An eagle
found a little bird on the cliff. The seagull
is not alive. Dermot O'Connell has a pretty
little boat. The little boat is on the Lee.
The Lee is in Ireland. Do not drink (ná
h-ól) water, drink the milk. Niall and
Dermot are drinking (as ól) water at the well.

POPULAR IRISH SONGS.

an spailpín fánac.

I.

So seo seo 'nár ní maéao go Cairéal
as oíol ná meic mo f'láinte,
ná ar mairgead na faoise im' fuithe coir balla
im' r'gaoinne ar leat-taobh r'ráite.
Bodairthe na tíre as tigeaet ar a g-
capallairb,
Óa f'iairfarge an b'fuirim h'páilte.
Teannam cum r'rubail, tá'n cúirra f'ada;
Seo ar r'rubail an spailpín fánac.

II.

Im' r'páilpín fánac f'ágbao m'ire
as r'earam ar mo f'láinte,
as r'rubail an o'púcta go moé ar mairim
ar as bailuagad galair m'áite.
Ní f'eircear coirán im' láim cum buainte
Súirt ná f'eac beag r'áinne
Aet colours na b'f'ianneac or cionn mo
leapcan
asur pike agam cum f'áirthe.

III.

So Callainn 'nuair éiríom 'r mo hook im'
glair
'S mé ann f'úo i o-topac f'adair,
'S 'nuair éiríom go Dúibhinn 'ré clú b'íreann
acu
"Seo cúirair an spailpín fánac."
Cumneócair me ciall ar t'pallfao a baile
'S claoirf'ao real Lem' m'áiréin,
'Sgo b'páir ar ní glaoirf'ao m'áim
'San tír fo an spailpín fánac.

IV.

Mo cúir céao f'lán cum oútair m'áir,
asur cum an Oileán f'páiréir,
ar cum buaéiríre na Cúlae, ór oíob
nár m'íre
i n-áiríur éarao na f'áiréir.

1 mear na n-óuáige fíadán reo,
 1r é mo cúma éiríde marí fuair me an
 gairm
 Beir nam ím' rpalpín fánao.

V.

1 g-Ciarráige an ginnn do gáabáoi an
 ansear
 Go m'fionn le fear fúide láim léi,
 'Na mbéirí lafaó tñí lícír 'na gnaoi marí
 eala,
 'Sa cúl fionn fada páinneao.
 A cuinn[e] éioa, nam náí rgaípeao
 Sa mala éaoí marí fínáitro;
 1r móir go mb' fearú í ná rpaíol ó Callainn
 'Na m-béirí na ceurta púnt le faqbáil
 léi.

VI.

1r mó-bheag 1r cuinn líom mo óaoine beir
 realaó
 Siarí ag[e] O'póiceao gáile,
 Fá buaib, fá éaoiub, fá laogaib beag
 geala,
 Agus capail ann le h-áipeam.
 B'é toil éiríde gur cuípeao rinn arta,
 Ar go nbeacamarí 1 leat' ár rláinte;
 'S gur b'é bñur mo éiríde in gac tírí óá
 paíam
 "Call here you rpalpín fánao."

VII.

Óá o-tigeao an fíannaó a nall tapí calao
 'S a cámpa oaingean láoirí,
 Agus bóic O'gíáa cuíann a baile,
 'S taóy boét fíal o'óálaig,
 Óo beirí barracks an fuí go léirí óá leagaó,
 Agus yeomen agunn mó g-cáinao,
 Clanna gaeóil gac am óá o-tiear-gairt
 Sin cabairí ag an rpalpín fánao.

TRANSLATION.

I. I shall never, never again go to Cashel to sell or barter my health, nor sit by the wall at holiday hiring, a lorn creature on the street side. The farmers from the whole country coming on their horses asking if I were hired. Let us up and go, the course is long; here's off with the Spailpín Fánach.

II. I was left a wandering slave, dependent on my health—walking the dew at early morn collecting a

quarter's sickness—a hook shall not be seen in my hand for reaping, a flail or a little bit of a spade, but I shall have the colours of the French above my bed and a pike for sticking—

III. When I go to Callan with hook in fist (being there at the beginning of reaping time), or when I go to Dublin, their cry is always "there's the S. F. for ye." I shall collect sense and travel home and assist my poor mother for a time, but never again shall my name be called the S. F. in this country—

IV. My five hundred good wishes to the home of my father, and to kindly Castle Island, and to the boys of Cool; they used not to be slack at the time for turning up the gardens—But now as I am a poor stricken outcast in these strange lands, 'twas a sorry day I ever got the title of a S. F.

V. A girl would be found in jolly Kerry beside whom a man would wish to sit. On whose face red would be mixed with the lily-white of a swan, and her poll of hair so fair, long and ringletted. Her shapely breasts were never defiled; her eyebrows were slender as a needle. Far better she than a drab from Callan, with hundreds of pounds of a fortune—

VI. 'Tis well I remember my people were once, over to the west there at Gale Bridge, full of cattle, sheep, and little white calves, and horses to be counted. 'Twas Christ's will that we lost them as well as that our health declined—But what broke my heart wherever I went was that "call here you S. F."

VII. If the Frenchman only came over the sea with his camp so brave and strong, and if dashing O'Grady came home to us, and poor generous Theig O'Daly, the king's barracks would be all a tumbling, and we should have the yeomen to slaughter—the Irish destroying them every day—There's help for the Spailpín Fánach.

NOTES.

As we learn language by phrases and not by words, and as words vary so much in meaning according to their setting in context, it was judged better to render this song as the author himself would have done it, had he been able, by giving a fairly good equivalent for every clause, avoiding purposely the conventional crudities of the nursery-English style of translation. That system pins every Irish word rigidly to a certain English word, and writes in the Irish order of context.

Verse I., 2, peic=selling, bartering. Line 3, On Sunday afternoon, at potatoe-digging time, the men lined the streets, leaning on their spades, awaiting an employer. The custom still holds in Carrick. 1m' rgaíne is an appellative fem. in Waterford, where it would be translated "a slip of a gerril." As regards this and all other difficulties in this song we ask the annotations of some friend in Cíarraige Lusca. 1m fúide=in my sitting state. Also=arisen from bed. leat' taorib, one side. Familiar twin articles were regarded as forming a unity, hence one of the two was called a half. leat-lám=one hand, dí láim, hands, cf. taóy gaeólae:—

1r leat-ra acáio ag tñit

m'anam, mo cporóe, ár mo óá fúil=my eyes.

Applied use: leat' éann=with crooked top. Said of hay-ricks, &c. Line 5, boóairíoe, a contemptuous term for well-fed farmers, vid. O'Daly's note, Munster Poets, 2nd series, p. 77, n. 2. Ceannam, 1st per. plu. imperat.=let us press on. Spailpín, a strange labourer at harvest or potatoe-digging. From rpalpaim, I obtrude (?), cf. O'Daly, *ibid.*

Verse III., *Claoiréas real le*. Mr. John Fleming explains this to mean, "I shall do odd jobs at home for my mother's support." Verse IV., *óir vóib nár mipe*=who were not wont to be slack (?) *Cádan*, a wild-goose; O'Daly has *caróin*. *fiadóan*, wild, unfamiliar.

Verse V., *go mb'fonn, 'na mberó*: a very frequent use. *go* and *na* are compendia representing a redundant preposition which governs an oblique case of the rel., and requires the enclitic form of compound verbs. Thus, *peap ag a bhuil cleac aipin*, may be turned, *peap a bhuil cleac aipin aige*.

Verse VI., *paol buaib*, rich in cows, &c., an idiomatic use of *pá*. Also *ganm pá'n mbiaó*=stingy about food; *cup rmeap pá rna b'pógaió*=grease the shoes; *gao pá n-a cóm*, a withe around his waist. *beag*, shortened for *beaga* by exigencies of metre. *Suib é*, the *go* in *suib* is a conjunctive turn not found in modern written Irish, still spoken however. *leac*, for *leacáó*, to wound, mutilate, slaughter (?) O'Don. Suppl. In *Watersford*, *leacáó*=famished. They say, "I'm spread wud the cowl," meaning perished; a solecism arising from confusion with *leacáó*. *go noeacámap*, 1st pl. perf. enclitic.

Pron.: *gu nyeaow 'á-mur*, with accent on first syll. *Cárnaó*, slaying. *litir*, a lily (?) *gac ní ir geal* (?) *Claoiréas real .i. go g-cothóac ré a mácar agur go noingneac tigeap oi*.

a c'huinn[e]-óioa, *Siap ag[e]*, for *a c'huinn-óioa*, *Siap ag*, the *e* being an articulation to smooth the joining of non-coalescing elements.

This was one of the most popular of Munster songs. The incoherencies of expression, which are pointed by dashes in translation, is a noteworthy feature common to all those songs that deal with exalted phases of passion. For all that has been said to explain or amend this peculiarity, it is but a mark of the author's vehement appreciation of his theme. Too articulate grief is open to suspicion of insincerity.

an buinnean aorac.

FOLK-LORE OF CONNAUGHT.

DOMNALL DUB AGUS BRADÁN MÓR
LOCA-RÍ.

II.

(Continued).

"Ní éis liom r'gairé leac map rin," ar an bhradán móir, "agur paolím sup vóicéilleac an peap éú, áct map tá vóil agat fan áct in éirinn bróeac ré map rin. Tá fíor agat cé b'huil Dún na n'g 1 ngarí vo'n loé?" "Tá eolar agam aip, go veimín," ar Domnall, "ir iomóa maroe a g'eapí mé ann." "Má bróeann tú fan dún anocht ar uapí an meadóin oíóce, beiró mipe ríomac, 7 cuiprío

mé 1 mbealac páiróibup f'agáil éú; 7 po óuit oomblap le cuimilt ar ríúilb t'ingine, 7 beiró a h-amap aip, 7 oume ar bíe eile atá vail in vo c'huippanaóct, véun map an gceuna leip. Áct ná glac ói ná aipgeac ó oume boct, agur nuapí a paóar tú a baile, ar vo beac. Má h-innup o'aon neac beo cia an áit a paib tú, ná aon nio o'eipg óuit ó o'fág tú baile." Glacrao vo c'huipile, 7 veunpaó map aoeipí tú, "ar Dóinnall."

Annpin, buail ré buille aip, 7 pinne ré cuiteac (cpotaó) óe, agur oubaip ré "lean mipe." Lean Dóinnall é, 7 nioib f'ava go b'puaipí ré é péin ag r'nam ar an loé, 7 an b'paoán móir le n-a éaoib. Nuapí éainic paó go b'puaó, cáit ré Dóinnall puap ar calaín map bí ré, real (rul) má noeacáir ré aig i'agáipaeac.

Nuapí éuairé ré a baile, bí an teac líonta poime lé oaoimib muinteaipóa 7 lé c'huippanaib; 7 bí a bean 7 a ingion ag sul 'i ag caoineac map faoil paó go paib ré báiróte Shiubail re i'paeac, 7 o'iompuig paó aipí lé h-iongantaip, 7 coipig paó ag c'paeac láim leip. "Fág mo bealac," ar Dóinnall, "go o'cugairó mé paóapic oom' ingion." Thapmaing ré amaó oomblap an b'paoáin, 7 cuimil ré ríúle Nóipin, 7 bí paóapic aipí c'om maic a'p'bí aig Dóinnall péin. Sgreao rí 7 buail rí a bapa lé lútgairí 7 éus rí buiréacur vo óia.

[Bí go leop oaoine vail inr an b'papi-páipce, 7 cuipí ré fíor oipia 7 éus ré a paóapic oóib. Nioib f'ava go noeacáir cáil Dóinnall éipó an típ, 7 bí vail ag teacó cuige 'é uile lá.]

Nuapí éainic uapí an meadóin oíóce, nó real g'eapí poime, éuairó Dóinnall go Dún na n'g; 7 ir g'eapí sup éuairó ré ríúille buille, 7 topann cora capall, 7 i'paeac leip an Sluaó Síóe, 7 an b'paoán móir ói a g-cionn. Nuapí bí an t-iomlán aca apcig fan Dún, labapí an b'paoán móir "Tá báipie liaipóioe coipe le bualaó againn anocht in agair Síóe laigean, tá g'apigroac

agam le beir i látaim éom tpeun a'f acá 'fan doimhan. Tair i látaim, a 'Doimhanll óuib, go bpeicrò na doime uairle éú. Tháimic 'Doimhanll, i látaim, 7 éiait na firi ríde lám leir, 7 i lámh gac aom bí 'papaian óiri. Tháimic an bpaóán éuige ari veipeao, 7 éus ré óó mála móri leir an óri a éur ann, 7 oubaire ré leir é éur fao' ériann go otagao ré ari ari, 7 gan aitéir oo neac a jún. Annpin éáimic ríon móri gaoite, 7 o'fuaoais ri an t-iomlán aca ruar m'f an aer, 7 leigeao ríor ari maéaie móri iao. Bí Sluaí Síde laigean ari an maéaie. 7 nioib faoa guir éoirig an báie gá bualaó.

Bí an gelaac ruar, 7 bí an oróce bunait éom geal leir an lá : bí ríao ag iúe anonn ir anall ; triomac, triomac ; 7 ir iomróa feari a éuit le cori coire. Fá veipeao, ruairi Síde Chonnaet buaró, 7 gnóuig ríao an báie.

Tháimic an ríon gaoite ari, 7 tugao ari ari iao go 'Dún na iúg, i ngar oo loó-Rí. Annpin oubaire an bpaóán móri lé 'Doimhanll. "Fag oo mála, 7 iméig a baile —tá an oipeao agat anoir a'f éaitfeair tú féin, oo bean, agur t'ingíon, acé ná leig an jún amac nó caillrò tú an t-iomlán. Slán leat!!"

Chuaró 'Doimhanll a baile, 7 éuiri ré an mála óiri i bpolaé faoi leac móiri in uirláir an tige real (rui) má'ri eiuig Noíjín nó an bean ; 7 ní iair bíor aca go iair ré amuig ari éori ari bíe. Nuairi o'eiuig ríao, éair-beán ré lán a glaiice o'óri oóib, 7 éuiri rín lútgáiri móri oiria, iúe ríao éuige, 7 faoil ré go múcfaó ríao le pógaib é. Cheannuig ré gabaltar móri calaim, 7 éuiri ré ceac bpeag ari bun. Seal gearri 'na óiaró ro póri Noíjín ríológ ríaróibiri.

Tá an bpaóán móri m'f an gearleán faoi'n loó, 7 tíg le uime ari bíe é feiceáil 'é uile lá bealtaine, ag ríánm ari báiri uirge an loá. Mhairi 'Doimhanll, a bean 'r a ingean go rona, reunnair, buanraogalac ; agur guir ab é ari noála go léiri é.

"Páioin iuaó O'Ceallais."

WATERFORD GAELIC.

eugsaíla.

Fuair na gearri-mann leanaí ó'n Maigirreáir Nóia ní h-Uaire éomnuídear fá látaim ari an mbairle beag ro .i. an Chill, i bpaóiríoe na Cille, i gConnoae Phoir-láirge. Aveiri ri go gcuairó ri iao—ceann aca annro a'f ceann aca annróo, ceann aca i laeéantair a h-óige agur ceann eile aca 'na óiaró rín—ari ríro na connoae reo agur Connoae thiohbuiro Arán. B'éiri go m'báil le léigéoiuóib an iuirleabairi a bpeicrimt. Ag ro aca iao, be'ri doimhan ve. Don focal amáin eile. Acáro na h-eugsaíla ro leanaí beagnaé oipeac glan mari éuiteaoari ar beul na mná ari ari éiaéar ruar. A rair le fágbaíl ionnta ve loótarb gearméiri, agur go veimín ir ríori-beagán oíob oo bí, iunnear mo óit'éioill óá gearreugao, acé acáriuigao eile 'fan doimhan nioir veinear ionnta.

I.

Bí bean fao ó ann, agur, oari noóig, ir fao ó bí, a'f éail ri a h-ingíon, a'f 'na óiaró rín oubaire ri—

"Cuairó mé an tpeiróin ari oúiri
A'f cuairó mé an éuac ari gcúil,
A'f o'áitín mé nac iacfaó an bpaóan
reo liom."

II.

Bí bean eile ann, a'f bí ri ag oul éum tóiriéaró a h-ingíne, agur bí ri ag iméacé éom meari rín go noubpaóari doime—
"Feuc ríari an bean buile," acé 'ré oubaire ríri leó—

"Ní bean mé tá ari buile,
Acé bean boét muiariac
Tá oul ag tuiall ari mo leaib,
Cailín bpaóna 'r ríce,
Mátairi cúigiri leaib,
A'f iao go h-uile boimíon,
Mar báiri ari gac tubairt."

III.

“Bí bean eile arís eul cum tórrtáir a
 ceapbriácar, agus o’fharruig ar daoimh bí
 ag capá a baile ó a n-obair—“An mbeir
 an lá go h-oirde ag fearrúitinn?” Agus
 túbhíodair léite ag fíreagair—

“Dá mberdeas lá fíolca na gceann ann,
 ní cuirfimid rian i stalain
 go rocpócamair do ar an leaba.”

IV.

An uime boct vall.

“Á bean an tige féin, cuir do úeisce
 amac éum an vall,

Olan no líon, no píora muice ar an
 oigean.”

An bean tige

“Bí do bean annio i noé a’ tú féin
 Inniu le n-a bonn.”

An uime boct vall.

“Ní raib mo bean annio i noé. Tá sí i’an
 Scíe agus leac le n-a ceann,
 Agus, o’á comairta rion féin, tá mo léine
 go túb ar mo óiom.”

V.

“Tá ré fearrúitinn,” ar ran capall,

“Tá go daingean,” ar ran bó,

“Lá bpeá ag aobinn,” ar ran éaoia,

“Siubal éum cloire, rion” ar ran gabair.

GLOSSARY.

béi roimh ve=at all events, at any rate. This expression and ar don cum are the stock phrases for conveying this meaning in Waterford.

San roimh=at all. ní oirig liom go bfuil bpeá ar ran roimh ar, I do not think he is at all improved. The Waterford peasant uses this idiom when speaking English—I don’t think there is any improvement in the world on him.”

níor éinear = ní punnear, perf. tense of veun. This phrase is commonly used in Waterford. There is only a seeming difference. The root is veun or véin. ro is the sign of the perfect tense. Hence, ní + po + éinear = níor éinear, or (by joining the sign po to the verb) ní punnear.

Daí noí = verily, indeed, sure. “Sure, I am not able to go.”

na óirig rion (pron. na óirig rion) = thereafter.

ceapbriácar = cornrake. Coney’s has ceapona. But ceapbriácar and ceapbriácar are the words in use in Waterford.

raépaó, pron. raéac in Waterford.

All words, such as bpeáó, bpeáó, leapaó, &c., are invariably pronounced bpeá, bpeá, leapa, &c.,—o being always = é. This applies to third person sing. of imperf. mood, imperfect ind., and cond. mood (active voice). o in perfect ind. passive is pron. g; and g and o in perfect, indicative and future active very often like g. I here speak of Waterford.

NOTE.—There are in different districts different versions of fearrúitinn. No. 1, Mr. Fleming informed me some time ago that it ran in some districts.

“Cuairt me an ceapbriácar ar veir,
 a’ cuairt me an cuac ar clé,” &c.

Again, I have from him the following variant: a man going to be hanged said—ceapbriácar léime veir, no cuac léime clé, no uan bán i oirig bliáda ní fearrúitinn o’fearrúitinn.

ar oirig (Waterford = ar oirig), ar gúil, ar veir, ar clé or ar cli. The two first mean here, I think, “at first” and “afterwards.” I don’t think that they refer to place; if they do, the meaning would be “in front” and “in rear.” The two latter mean, of course, “on the right” and “on the left.”

An bean buile = the mad woman, the woman in a frenzy.

muirpá = in Waterford muirpáineac and muirpá = muirpáin. muirpáac and muirpáineac = having a large family (see Coney’s s. v. muirpáineac). O’Reilly has muirpáin, muirpáin and muirpá.

boimonn = female.

Tubairt = a misfortune. The dict. give tubairt, but I have not heard it used by Waterford speakers.

tórrtáir, gen. of tórrtá, a wake.

ag capá a baile = returning home.

fearrúitinn = raining: only word I have heard used in Waterford.

bpeáineac, fem., is common in some districts. In Donegal they say simply tá ré ag cur (i.e., fearrúitinn).

Da mberdeas, &c. This line puzzled me sorely when Mrs. Greene repeated it for me. As well as I could catch what she said, it was dá mberdeas rocpúit ar na gceann. I could not extract sense from this. Her explanation was da mberdeas an lá bpeá féin ní veunpá rion don veir, even if the day were fine, that would make no difference. Still I could not analyze the line. The reading I have given was suggested to me later on by a man living in this village, and I adopted it. But I have been thinking over the matter since, and possibly the reading may be dá mberdeas ré ag rocpúit an gceann (i.e., if the day was [so warm as to be] loosening the sand), or dá mberdeas rocpúit ar an gceann, if the sand was loosening [opening], i.e., through the sun’s heat. Or may it have been da mberdeas h oirig (i.e., an oirig) ar an gceann. [Probably ar na ceannab. —E. O’G.]

go rocpócamair oo. This is how the phrase was spoken, although I fancy that go rocpócamair é would be a better reading.

lion = flax.

Oigean = a pot, a cauldron (Coney’s).

bonn = sole of the foot.

leac, leite = a head-stone.

comairta = a sign. Dá comairta rion féin, as a proof (sign) of that same. It exactly corresponds with the expression, “by the same token,” which is so commonly used.

Óiom (dhroum) = (in Waterford) óuim, a back, gen., óiom. Óuim is not used in Waterford.

Siubhal cum cloróe rinn. This is peculiar. The ordinary form is siubhal-amaoir cum cloróe. But the analytical form is used here for metrical reasons.

TRANSLATION.

I.

There was a woman long ago, and indeed it is long since she flourished, and her daughter died (she lost her daughter), and thereafter she said—"First, I heard the cornrake, and then I heard the cuckoo, and I knew that I would not prosper this year (that this year would not go with me)."

II.

There was another woman, who was going to her daughter's wake, and she was walking so rapidly that persons said—"Look at the mad woman," but what she said was—"I am not a mad woman, but a poor woman, with a heavy family, going to my child, a girl of twenty-one years of age, the mother of five children, who, to crown every other misfortune, are all girls (all female)."

III.

There was another woman again going to her brother's wake, and she asked people who were returning home from their work, "Will the day rain until night?" and answering they said to her—"If the day was one to split the trees (with the heat) [lit., if there was there a day of [the] splitting of the trees], we would not put a spade in [the] earth, until we should have settled [for] him in [on] the grave [lit., bed]."

IV.

THE BLIND BEGGAR.

"Gentle woman of the house, send out (put out) your alms to the blind [man], wool or flax, or a piece of pig out of the pot [in which the dinner was presumably being prepared]."

THE HOUSEWIFE.

"Your wife was here yesterday, and you yourself [are here] to-day soon after her [lit., at her sole. Compare phrase—"at her heels"]."

THE BLIND BEGGAR.

"My wife was not here yesterday. She is in the grave (lit., in the clay) and a head-stone over her, and, by the same token, my shirt is black on my back."

V.

"It is raining, quoth the horse. It is violently, quoth the cow. A fine pleasant day, quoth the sheep. Let us walk to [the] ditch, quoth the goat."

micheal pàrtaig oh-iceatha, c.c.

CORK IRISH.

"Béiró áin n-dóitín aimaon ann."

1r peo focal le Dáimúro an Stoca. Siuro é an Dáimúro, nuairi dubairt an ragaire leir gur "glar an lá é," a chúg maí fíreaghaó: "am bhuaíar féin, a acaí, go b-fuil ré fuair p'é vaé atá air."

Bí aítne air Dáimúro i ngoineacé veic míle do Maig-ghomóda, air gac uile taoib. Bí fáilte agur béile agur loiróin oíóce do air gac tiz, boét agur raibóin, mar "ouine le Dia" b' ead é. Cúig ré in a aigne féin náic maib annan acé a ceairt. Dair leir, baó leir féin na tizéte agur na oaoine. Dá m-beiréad acáir i o-tiz, ní maib ouine 'ra tiz rin baó mó acáir dá báiní ná Dáimúro. Dá m-beiréad buaóairt i o-tiz, ní maib ouine 'ra tiz rin baó mó buaóairt dá báiní ná Dáimúro. Nuairi bí boc na Caipiaige tar éir báir, connaire oaoine Dáimúro ag uil fé déin an tóiamh. Do Labairtair leir, acé níoir éuiri ré fuim air bit ionnta. Do leanairi air cum cainte a baínt air. Fé deiréad o'iompuig ré oíra le feirig agur dubairt. "1r móir an náire oaoib náic leirféad rib dom féin ainriu, agur mo éiróie bhurte, bhúigte, leir an g-ciead atá air láir agam ann rúo fuair!"

Níoir b'féirirí do ouine uaral cuiréad oinnéie a éuir amac gan fíor do Dáimúro, agur níó náic iongna, beiréad Dáimúro ann le linn na h-uairie gan teir, gan veairmao, gan cuiréad. Cuiri Doctúirí Mac Suibne cuiréad amac lá. Buail Dáimúro ríoir fé déin tize an Doctúiria. Bí ré tamall beag luac. Fuairi Dáimúro an geata air fíorgailt agur baluic bheag air am n-gaoit. Do lean fé an baluic. Fuairi fé doirur an tize móir air fíorgailt. Cuairó fé airteac. O'feuc fé 'na éimceall. Bí doirur air fíorgailt air a laim deir. Cuairó fé airteac airí. Connaire fé an bóir móir. Connaire fé an mair. Connaire fé an éor éaoirí-feola. Cuiri fé a lám deair 'na rpeir. Cuiri fé a lám clé 'na h-aball. Cuiri fé a beul 'na láir go cluairib. Do oíruig fé air é fein do tácaó air a oíceall lé caoirí-feoil. O'airig an Doctúirí foínam éirín. O'feuc fé amac air an fuinneóig uacáiríag Connaire fé an geata air dianleacáó. Ceap ré gur muc a bí o'ér teacé airteac. Siuro anuar an rtaighe é, agur

airteas fa párlúr. Do leat a fúile air nuair éonnairic ré an muo ráiúte fa méir. Do éos a cor agus do buail. "Oé!" arfa Diarmuid agus é naé móir taéuigíte. Buailéad ahié, aét níoir rgar le n-a gheim. Fé deiréad, do iugaó ahi agus do caitead ahi mullaé a éinn ahi an doirur amaé é. ioir cor caoir-féola agus uile. O'eirig ré agus éus aghaó ahi an n-ooctúir agus oubaric. "Fáiré! Fáiré! a ooctúir na Smaointe, ná bídead ceiré oiré! Béro ahi n-ooctúir aghaon ann!" Ní féurpaó an fear boct "Ooctúir Mac Suibne" do iáó, agus nuair éiréad ré éiré, í é muo a éagaó "Ooctúir na Smaointe." Féiréad oaoíne magao annrair féin, agus deiréit gur bíé Diarmuid an Stoca a éus an t-ainm ceair ahi an n-ooctúir maí gur níó go móir an maétnaí a deiréad ré 'ná an léiréar a deiréad ré.

TRANSLATION.

"There will be enough for us both in it."

This is a saying belonging to Diarmott of the Stocking. This is the same Diarmott, when the priest said to him that it was "a grey (chilly) day," who gave as answer upon him, "Upon my own word, Father, that it is cold whatever colour is on it."

There was a knowledge of Diarmott within ten miles of Macroom on every side. There was a welcome, and a meal, and a night's lodging for him in every house—rich and poor—because he was "a person who belonged, in a special manner, to God." (An idiot.) He understood, in his own mind, that this was neither more or less than his right—that there was not in this but his right). In his opinion both the people and the houses were his. If there was joy in a house, there was no person in that house more glad of it than Diarmott. If there was grief in a house, no person in that house was more grieved at it than Diarmott. When Buck na Carraigi was after dying, people saw Diarmott going towards the wake. They spoke to him but he took no notice whatever of them. They persevered at him to take talk out of him. At last he turned upon them with anger, and he said, "It is a great shame for ye that would not let me alone to-day, and my heart broken and bruised by the loss which I have, stretched there above!"

It was impossible for a gentleman to put out an invitation to dinner unknown to Diarmott, and as a matter of course Diarmott used to be there at the hour, without fail, without mistake, without invitation. Dr. M'Sweeney put out an invitation one day. Diarmott walked eastward towards the doctor's house. It was a little bit early. Diarmott found the gate open and a fine smell on the wind. He followed the smell. He found the door of the big house open. He went in. He looked around him. There was a door open on his right hand. He

went in again. He saw the big table. He saw the dish. He saw the leg of mutton. He put his right hand in the heel of it. He put his left hand in the apple (hip) of it. He put his mouth in the middle of it to the ears. He began to choke himself on his best with mutton. The doctor heard some noise. He looked out through an upper window. He saw the gate wide open. Then he is down stairs and into the parlour. His eyesspread upon him when he saw the thing stuck in the dish. He raised his foot and struck. "Och!" said Diarmott, and he nearly choked. He was struck again, "Och!" said he again, but he did not let go his grip. At last he was taken and flung on the top of his head, out of the door, leg of mutton and all. He got up and turned his face upon the doctor and said, "Fie! fie! Doctor of the thoughts, don't be disturbed in your mind! *There will be enough for the two of us in it!*" The poor man used not be able to say "Doctor MacSwiney," and when he used to try, the thing that used to come was "Doctor of the thoughts." People used to get fun in that same, and it used to be said, that it was Diarmott of the Stocking that gave the right name upon the Doctor, because that the meditation he used to make was greater far than the curing he used to make.

NOTES.

* Léir an g-cread acá ahi lár agan. In the translation of this passage I had to place a comma after the word *have*, to show that it is *not* an auxiliary in connection with the word *stretched*.

I never heard this story told without its eliciting roars of laughter. The comical motive which Diarmuid suggests for the doctor's anger, viz., that there would not be enough in the leg of mutton for himself and the doctor, never fails to take the audience by storm. I have translated the story as literally as I possibly could, in order to enable a *beginner* to catch the idioms.

peasair na Laochairé.

NOTES AND QUERIES.

(20) see (7) and (19) náir éirigíte an t-aghaoir leat. Mr. Thos. Flannery deserves great credit for the ingenuity with which he has tried to explain this phrase. There is, however, at least one weak point in his explanation. He does not sufficiently show why the hypothetical form *rocaóar* should be used as a feminine noun. The use of it as such would be contrary to the well-known general rule of gender, to which borrowed words are made to conform, viz., nouns whose characteristic vowel is broad are usually masculine, and those whose characteristic vowel is slender, feminine. That loan-words follow this rule is clear from *riúlling*, s.f. O. Eng. *scilling*, *peoiring*, s.f. O. Eng. *feordhling*, *ppioirín*, s.m. Eng. *prison*, *ppáir*, s.m. Eng. *space*, *amancup*, s.m. Fr. *aventure*, &c. Besides, the Fr. *succes* is masculine, and if borrowed into Irish would hardly change its gender contrary to Irish rules of gender.

I am still inclined to think that the original equation of *aghaoir* = *excise* is correct, but I would make the phrase mean the very opposite of what is suggested in the query.

I will try to show that it signifies, "may you *not* escape the gauger." Mr. Flannery is certainly correct in saying that "may you escape the gauger" would be a good wish in Ireland. More especially would this be the case at the present time.

In the idiom *éirigh le*, succeed, the noun or pronoun which is nomin. to *éirigh*, always refers to the person denoted by the prepositional pronoun. Thus *náir éirighir an turpur go leat*=may you not succeed in this journey, or may this journey (expedition) not succeed with you. Similarly, if we use *leir*, *léi*, &c., we see that the *turpur*, or expedition, is being made by *him*, *her*, &c., according to the prep. pron. Now, if we bear this in mind in translating *náir éirighir an t-acraóir leat*, we get "may the (or your) excise not succeed with you," or "may you not succeed in (or as regards) your excise." "To succeed in one's excise" would certainly in Ireland be equivalent to "not to have to pay it, to be able to evade it, to escape the gauger," otherwise there would be no question of success in the matter at all. Now, not to succeed in one's excise, would, of course, be the direct opposite of this, *i.e.*, "to be caught by or not to escape the gauger." Hence, I consider *náir éirighir an t-acraóir leat*=may you not escape the gauger, may the gauger detect you in the act of smuggling, and consequently=confusion to you.

The translation, "may you escape the gauger," could only be effected by making an *t-acraóir*=the revenue people. But I think I have shown above that this is not possible, and that it signifies "the excise or duties that are due to the revenue" by the recipient of the bad wish.

The phrase probably dates from the time of the French Revolutionary War, when smuggling was very common on the southern coast of Ireland.

J. H. L.

(21) see No. (13.) It should have been also stated that *glar*, besides signifying *green* (applied to grass), *gray* (of animals), and *chilly* (of weather), has also the sense of *blue* when used of the sky, as an *rpeur glar*, the blue sky. The latter is perhaps the most primitive sense as *glás* in Welsh=blue, and Old Celtic *glastum*=wood, a plant that stains blue. How is it that *glar* denotes three different colours? I have seen it asserted somewhere that certain African tribes have only such words for colours as would describe the appearance of their cattle, and have no words at all for the colour of the grass beneath their feet, or the sky over their heads. This is also said to have been the state of the primitive Indo-Europeans as regards colour-words. Consequently, the use of *glar* in its different senses must be very ancient, going back to an early period when the Celtic colour-sense was not fully developed.

J. H. L.

(22) see (N. and Q. 4 and 16)—I will now try to prove (in-on')=in *inníe* by Irish phonetics. In the first place there cannot be any doubt that the Donegal 'inní' ('inní) is in *inníe*. Besides the resemblance in form, which is very close, in spite of one being a provincial and the other the literary spelling, we find that the same two senses apply to each, as shown in (16), (1) able to, (2) about to.

Now, starting from the Ulster form in *inní* or 'inní, how can we show that it is identical with (in-on')? Not

difficult, as the old MSS. say. The prep. prons. *innam*, *innat*, &c., are pronounced in Connaught *annam*, *annat*, &c., and it is probable that the same dialectical pronunciation was applied to the initial syllable of *inní*. Another peculiarity of Connaught pronunciation is that a final *n* or *b* slender is usually silent; as in *gailinn*, *gaimín* (gen. of *gaiméin*), *o'fásair* (old form, now *o'fás* in Ulster and Munster), *o'páir*, *asair*, &c. Granting that *inní* has been altered in Connaught in these two ways, we get the form *ana'*=*inní*=*inníe*, and the whole phrase in *ana'*=in *inní*=in *inníe*. But we find that (in-on') most commonly occurs before a vowel; as in *tá mé* (in-on') *é óéanam*, or *tá mé* (in-on') *ó óéanta*. Probably, to avoid a hiatus, the final *a* of *ana'* was elided before following vowel, and consequently the form in *an'* resulted. If this explanation be correct, the use of (in-on')=suitable, *e.g.* *má tá an lá* (in-on')—where (in-on') occurs at the end of a sentence—must be later. It may, perhaps, be an abbreviation for *má tá an lá* (in-on') *ó óéanta*, as *óéan* is sometimes used in Connaught=do, suit, or "able to do it," might come in time to mean "fit or suitable."

The best translation for senses (1) and (2) of in *inníe* would seem to be "fit" as (1) *tá mé in inníe ó óéanta*, I am fit to do it, (2) *bí an long in inníe ó óéanta*, the ship was fit to sink. *Inníe* in these phrases prob.=ripeness, fitness; *c.f.* *inníe*, ripe, O'R.

J. H. L.

I am not at all satisfied that the last word has been said in reference to the expression, *náir éirighir an t-acraóir leat*; nor do I consider that we have at all got at the real inwardness of it. Whether the expression is found outside Waterford or not, I cannot say; in Waterford I do know that it is in use. In Waterford, however, the word *acraóir* undoubtedly means *excise*. Several old people have told me that the only name by which the gauger used to be known formerly was *pean an acraóir*. As far as this county goes we must, therefore, look for an explanation of *náir éirighir an t-acraóir leat*, compatible with the well-defined meaning of the word *acraóir*. That meaning is certainly not "may you escape the gauger." It certainly is, as is clear from the manner of its use, the reverse of a complimentary wish. I offer the following explanation, which I hope will remove all doubt as to the meaning of the word. The expression, doubtless, had its origin at a time when *private stills* were a common institution in the land, and when the gauger was looked upon as the *enemy*. When, therefore, the gauger was seen going forth on one of his raids, I think the wish that he might not succeed in his undertaking—a wish which was doubtless often uttered—assumed the form *náir éirighir an t-acraóir leat*. Later on the expression was applied generally, and any person entering on an undertaking, for the non-success of which anyone wished, would have *náir éirighir an t-acraóir leat* addressed to him. There is the cognate expression, *náir éirighir an t-á leat*. A very intelligent man explained the difference in meaning between the two for me not long since. If one scrupled to say *náir éirighir an t-á leat*, and wished to soften it (or "take the harm out of it") he would say *náir éirighir an t-acraóir leat*. My own observation since leads me to the conclusion that this is really so.

miceal paorais ohiceada.

POPULAR PROVERBS, CO. KERRY.

Collected and Translated by Mr. WILLIAM LONG, Ballyferriter, Dingle.

Continued.

110. Stocairde bána ar fálaib doígte.
 111. An mao is meara do úinne ar doimhan
 n' fheadair ré naé éun láir a leara é.
 112. 'Nuair is mó an anairte (anfa) 'reao is
 giorra an éabair.
 113. Má tá céao gno agaimn tá céao lá
 agaimn.
 114. Buacail aige(az) móra a' móra az
 iarrair doéirce.
 115. Síosa ar Siubán 'r an plubán ar a
 h-aair.
 116. Ní cummigtear ar an arian tá ite.
 117. Is é uil ó tiz an diabail go tiz an
 deamain é.
 118. 'Nuair bíonn an cupán lán (no lionta)
 'reao is giorra do é doírao.
 119. Is minic éilleann uinne caoirge mar
 geall ar luac leat-primne (oo)
 téarra.
 120. Ní luza iméar 'ran bpozmair ná é.
 121. Is é an uinne an t-eurae.
 122. Bíonn leacaéa pleamna i oitigib
 daimeao uairle.

I.

123. Imeošar a oitocpar 'r a oáiniz
 puam,
 Imeošar an reanóirín beáiréa liat,
 Imeošar an fuireos vob' áille ar
 pliab,
 Imeošar an fear óz is mó cáil 'n-a
 noiaró.

II.

Ní imeošar na bánta ná an pliab,
 Ní imeošar an iae ná an ghuam,
 Ní imeošar an fáile ó'n iarf,
 Ní imeošar na gpiarta ó Dia.

124. Bpíte plán ar šeažán a' gan faic
 na ngiár ar a aair.
 125. 'Sé an uil az iarrair oina ar gábar
 uuit é.
 126. Má' peacáo beir buiré tá daime
 damanta.
 127. Is minic deamiardeac cailleaninae.
 128. Ní meara cáe 'n'a Concoba.
 129. Tá giorra do úinne a áirós (no cóta)
 is giorra 'n'a rin do a léme.
 130. Bíonn blar ar an mbeagán.
 131. Blair an biaó a' tiocparó uil azar
 ann.
 132. Tá ré (no ri) com h-aeoeariac le mül
 go mbéiréao maric uirite.
 133. Ar a blairéao is fearir é.
 134. Tiz ar éairé bótair ní airtair ga-
 báit ann.
 135. 'Nuair labairir an éuac ar ciann
 gan uille, a' éuiriró Doimnac
 Cárta ar lá 'lé Muiré, oíol do
 rroc a' ceannairg lón.
 136. Tabair póg do éparé an gpiaríaró.
 137. Is minic a éagann gpiánne ó'n
 rillige.

TRANSLATION.

110. White stockings on burnt heels (the poor should not
 ape the rich).
 111. The thing that is the worst in the world (to happen)
 to a person may be to his benefit (*ill*), he does not
 know whether it is not for his benefit).
 112. When the tempest (or difficulty) is at its highest,
 'tis then help is nearer.
 113. If we have a hundred businesses, we have a hundred
 days (an idler's evidently).
 114. Móra having a servant, and Móra begging (poor
 enough to be your own servant).
 115. Silk on Johanna and the rag on her father (fair
 without and foul within).
 116. Eaten bread is not thought of.
 117. It is going from the devil's house to the demon's
 house (from the frying-pan into the fire).
 118. When the cup is full, it is then nearest to be spilt.
 119. A person often loses a sheep for (by) want of a
 ha'p'orth of tar (penny wise and pound foolish).
 120. A [black]berry in the harvest-time is not less than
 it; said of a trifling matter.
 121. The clothes are the man (fine feathers, &c.)
 122. There are slippery flags in gentlemen's houses.

I.—(Four to quit).

123. All who are to come, or have to come, will go,
 The little old shaved gray man, will go,
 The lark most beautiful on a mountain will go,
 And the young man of great repute after them will go.

II.—(Four not to go).

The plains or the mountain will not go,
The moon or the sun will not go,
The sea-water from the fish will not go,
Grace from God will not go.

124. A sound breeches on John, and not a thing on his father.
125. It is your going asking (or seeking) wool of a goat.
126. If it is a sin to be ye'low, there are people damned.
127. Likelies are often loselies.
128. Corney (Connor) is as bad as the other.
129. Though a person's coat is near him, his shirt is nearer.
130. The little (quantity) tastes sweet.
131. Taste the food and you'll get a desire for it.
132. He (or she) is as jolly as a scarred mule.
133. By its taste 'tis better.
134. It's no journey to call to a house on the roadside.
135. When the cuckoo coos (speaks) on a leafless tree, and when Easter Sunday falls on Lady Day (March), sell your stock and buy provision.
136. Kiss the hare's feet.
137. A grain often escapes the grinding (of a mill).

(To be continued.)

N.B.—In Nos. 61 and 96 *aiéneann* should be *aiéni-geann*, and in No. 59 read *go h-easathéar*.

A STORY IN KENMARE IRISH.

Beapna Óiarmara i g-Ciarmraige.

Do bí an géalac ag tuit faoi an uair o'eirig fear ar éalac¹ ari gualamh an áitinn, 7 do bái fearmáó ar féin. Bí a leaburó cruair, neamh-éompórac, áct bí a éiríde ari a fionn riu meirneamail buan-fearmáó. Do iut bhuic éiríde 7 do lins a bpluair,² o'eirig cneabair iur an deiri 7 o'eirill tair beinn an cnoic, 7 marí an g-ceurona o'fás an éaric-fmaoic a neao i mearg an fionnán-bái,³ 7 do glaoó ari an g-coileac go maib an lá i ngair oóib.

"Caitéar beir ari ríubal," ari an fear, "ní fuláirí sam beir ag an Ror Móirí anocht." Do buail ré p'ior éum buin an énoic 7 do ómuiré ré le comla boéain bí in áice ríuáin mearg na fearga.

"Cia h-é riu?" ari gú.

"Míre a caitir"⁴ ari Óiarmara. "A maib doinneac ann ro ari fearó na h-oiróce?"

"Éuala ruo éigin ag gabáil timéall an tige, uairí meáon oiróce, áct éainig fearóir oim 7 níoir eirígear im' fuité marí do faoilear go maib beiré ann." "Ca b'fíoir oit?"

"Marí do éualar cogairmuis,⁵ 7 oairí líom, ní gaeóilge do labraoairí." "Ta go maib," ari Óiarmara leir féin. "Tógrao líom éu fearó, a buídeanac"⁶ ari reiréan.

Do leig ré uairó a éloréaní 'ra éumne' 7 do éuarraig an g'íoraó éum rímeuróiró o'fágáil éum na teine do áougaó.⁷

"Ná bac riu," a áairíin, "béiréar im fuité ari nóimeac éum í áóaint."

"Cobail go ríol, a caitir" ari an t-áairí, "ní fuit ré 'na lá ríol, 7 níoir éolair go ruannairí ari fearó na h-oiróce." O'fearó rí ruar ari, 7 do ríóg ré ari i. Do éruinnig oerí 'na fíul glair, marí buó óéiríac⁸ leir an máairí an leantí ingine, 7 do éarraig ré oiráo b'íoraó, áairíreac.

"Mo g'íráó éu 'ra éill, a líora, o'fágairí b'íráirí glégeal, cuirle éruinn 7 luirne leacan ag líora óg." Éualarí an leantí é, áct níoir éirig rí marí do bí rí eiríí fuan 7 oiríreac. Do bí lám h-áairí ari a h-euroan r'leamain, éainig cuirnear móirí 'na c'íoríde; éualaró rí c'íí óion an boéain líú⁹ an fíolairí 7 glóirí bínn na ríuáin. Ní éiofáirí neamraac¹⁰ arií uiríe. Tá Óiarmara móirí 'na ríóairí, c'íoiréann b'íoirí faoi n-a ceann, c'íoiréann gabairí 7 c'íoiréann caoiríac leáca¹¹ uiríe, 7 an ríairéac úirí glan 'na leaburó cóirígíte fuité. Tá an leantí 'na coolaó. Do iugne an t-áairí ríógarí na c'íoiríe ari a h-euroan 7 do fuité féin ari élorí maice na teine. Cuirí ré a éloréaní coirí 'na leaptá. Bí a óá óearna faoi n-a rímeirí, a óá uillinn ari a glúnaib, 7 é ag rímuineac. "Le ceiríe bliaóna níoirí éruinarí mo glúin éum rígaríe. Cionnuirí a óeunfáinn? Do éuill Ríreóairí Oiríirí an ruo do iugnear ari; bí an Óiom Móirí

¹ Uneven ground covered with boulders.

² The den of any wild animal.

³ Long coarse grass.

⁴ A term of endearment.

⁵ Whispering.

⁷ To light, make up.

¹⁰ Awe, fear.

⁶ Another term of affection.

⁸ Like.

⁹ Cry.

¹¹ Spread.

as mo fionnreasaiob òmham ar fearò mile bliadhna:” nà òièlataing ré mé le neart olighe na ngall? Nìor beas òò rin, aèc mear an fear gáirreanail mo bean banamail do fuaasac. Bhuir an marla rin 7 earbairò an Òpoma mòi a cioròe glan, aèc do bhuir-ar a èlaid i n-òiofai. Beataòac allta ar fua na g-cnoc, comairra an fìolairi 7 an t-reabac; aèc go h-àirighe com fàoi leir an n-gaòt a fèrceann timcheall Mullais an aicinn. Do beac uigear mé féin 7 an ingean ar maoin an Oihpínig. Canataob ná òeunfainn? Nà òein Cit cam-fúileac Oihpin a neas fan noiom mòi im’ ionas, aèc do òeun-ar-na neas do Rìròaro—fé ciorighe de bân an teampull fàlloa. Eirè! fàmluigim go g-cloirim può éigin. Do taròbheas¹² òam go maib Cit as teacè cmaria beapna an Seapmáin, cum feill do òeunam oim; bhonglóro bheugac do ba ead í, mar tàmig ré irteac fan ngleann èirò an mbeápnain eile gan fìor dam. Denfas fapie níor géipe ariir oir, a Cit, 7 ní maibairò è-airdear go maib ouit, mar fásfao-ra do coirp inr an Cúm as reabac na rleibte.” Do giorg fcan-èirleas an oirp, òim do òpuro ouine ó’n o-taob amuis é. Coirg Diarmair an munimari 7 o’feuc ré puar. Bì fapioar an boéain ari lapaò 7 óá fúil uigéanina as fapie ari ó’n o-táirig. Rit an lairir èirí òion an boéain mar rplanc¹³ èirí bonnac.¹⁴ Do ppeab Diarmair cum na leapra 7 do rciob¹⁵ an leanb ari a bacalainn. Or cionn poirpim na teime labairi fuaim an pìléir 7 èirí Diarmair beic ar nóir cairb buile, nó leomann i líon, an uair caiteam ari a èap-in-àirde é. Lé ppiar na fúil bí fé na fúirde ariir 7 gheim ari a èloròeam aige. Léim fé cum an oirp. Bì rmutáin teintirde ó na taobánairb as tuicim ari, 7 do èirí feari na

táirighe rgariteas¹⁶ géipe ar an uair do connaire ré folc Diarmair ari lapaò, 7 an beatac ga múcaò. Do èapmairg Diarmair a èloròeam 7 do buail go neim-eamail. Fapie go briat; do coirg an fapioar é mar èuarò pinn an èloróim i n-àpinn inr an aomao. Seacam a Diarmair! reacain! èugac ariir an pìleup atá fàoi òéigin do èiròe!

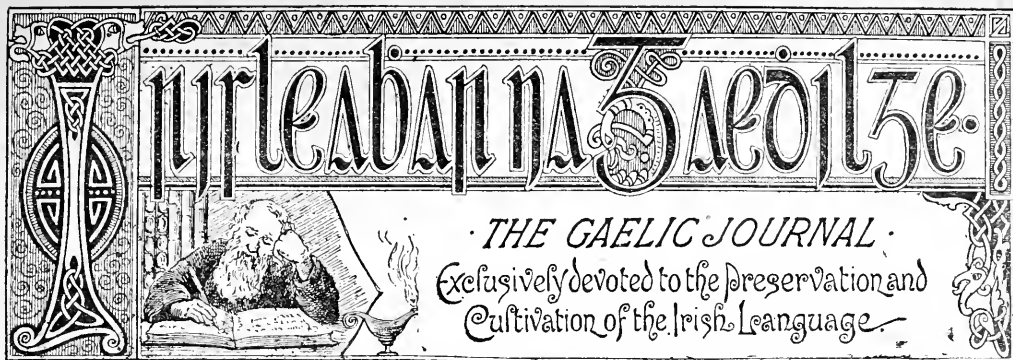
Faol èeann nóimic eile do bí gheim as Diarmair ari uball rcoimairge an fìr 7 a briòs go lapaò¹⁷ in a coirpán. Tpuir! ceatpiai! cá meir eile? Do lingeasari ari Diarmair le na g-cloimib. Ta an leanb fàoi na oirpùil èlé 7 ní leigfò fé uair í. Seapmair na blofai i gan amhar. Bì na cloróime as báint teime èreap¹⁸ ar a èile 7 Diarmair as oul i noiarò a èuil as coirg na m-béimeann. “Buailò go clirde é a bapúna¹⁹ meata, tá comaceta an oibair as an méirleac,” ari Cit cam-fúileac. Do èapasari ari a èaob 7 otaob fìar oé, aèc ní b-fuapioar leagan ari mar bí fé com lútimari 7 com mear le pìao. Faoi èreapò, do mear Cit a buillecoraintce do bhuirleas, 7 èug bheug-iaipacè fàoi na bpaigaro 7 fìor-iaipacè eirir a óá fúil, aèc bí a namair po-glac, 7 an oaria nóimeac bí lán Cit ó’n iuge oé. Do rgeas an tpuir eile le h-uaiman 7 do pteasari le fánais ó Diarmair. Bì reirpian tinn, tuirpèac, 7 níor b-fèirir leir ias a leanamaint.

Bì Cit rinte na cuir pòla 7 o’feuc Diarmair ari go fíochmari. Nìor èoirpug an leanb ari a èirpinn èlé, 7 do ppeab a èiròe le h-eagla go maib rí gonta.

“A Muirp-matari! tá rí marb,” ari fé an uair do leig uair í ari an mbán. Do buail fé a óá bair, 7 do leig liú do èiròe na cnoc.

“Do bhuir Rìròaro Oihpin cioròe de matari 7 do marb pìleup Cit èura. Oéon, a

¹² I dreamt.¹³ A spark.¹⁴ Tow.¹⁵ Snatched.¹⁶ A burst of laughter.¹⁷ The leather about the ankle.¹⁸ Sparks given out when iron or steel hit on a hard substance.¹⁹ Lazy fellow.



No. 5.—VOL. V.]
 [No. 53 OF THE OLD SERIES.]

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[PRICE 6D., POST FREE.]

TO OUR READERS.

Communications should still be addressed to Mr. J. H. Lloyd, Gaelic League, 4 College-green, Dublin. Postal Orders may be made payable to Father O'Growney, or to the publisher, Joseph Dollard.

Single copies and back numbers may be had from the Dublin booksellers. For the present no such orders should be sent to Father O'Growney.

The Welsh National Eisteddfod has been celebrated with more than ordinary brilliancy this year. In the proceedings, which took place in the second week of the past month, not only prelates and nobles, but the heir to the throne took part. The Prince and Princess of Wales, and the Princesses Victoria and Maud, and a number of the aristocracy underwent the curious ceremony of initiation.

In Scotland, many of the nobility and gentry interest themselves in the tongue which belongs nationally to only half the kingdom. Prominent among them are members of the ducal houses of Argyll and Athole, the Marquis of Bute, &c. The Queen gave a generous contribution towards the foundation of the Celtic chair in Edinburgh. In Ireland things are slightly different.

A branch of the Gaelic League has been formed in New Ross, with Mr. Tobin, Town Clerk, as President, and Mr. W. J. M. Flanagan as Secretary. Mr. Flanagan is an indefatigable Gaelic student, and has acquired, self-taught, a most encouraging proficiency in the Gaelic idiom. We hope that the New Ross society will rival in energy the elder branches, among which the Derry branch holds, perhaps, the best record. Mr. J. J. M'Loughlin, from this latter body, speaking at a recent meeting of the Central Branch, gave an inspiring account of the numbers, enthusiasm, and practical work of the League in Derry, where, perhaps, not one-tenth of the members had a previous speaking knowledge of Irish.

We have been informed that the fishermen of the River Barrow, though not Irish-speaking, use quite a vocabulary of Irish technical terms, words of command, &c., in the

pursuit of their craft. Some of the members of the League in New Ross might do well to take down all that could be collected of such terms, which could not fail to be of great interest and importance.

The number of those contributing specimens of folk-lore from Irish-speaking districts increases every month. No doubt, many of our readers who have hitherto done nothing in this way will be stimulated by the example of other contributors to use their opportunities for the future. It will do no harm once more to enumerate the chief heads under which matter of this kind may be grouped:—(1) Stories from native and traditional sources; (2) Songs and poems; (3) Religious recitals or *parapeáda*; (4) Proverbs, weather-sayings, comparisons, &c.; (5) Charms; (6) Game rhymes; (7) Riddles. There are, doubtless, other heads under which the oral literature of the people may be classed besides the more common classes here enumerated. Then there are technical terms and phrases, *i.e.*, names either of instruments or of actions employed in such crafts as the Irish-speaking people follow—in agriculture, fishing, weaving, building, &c. Everything hitherto unrecorded under any of the foregoing heads should, when met with, be at once committed to paper.

One of the best translations into Irish ever executed was a rendering of two of Miss Edgeworth's tales, *Forgive and Forget*, and *Rosanna*, done by Thomas Feenachty, a teacher of Irish in Belfast, in 1833, for the Ulster Gaelic Society. The title of the book in Irish is "Máire agus Róinneadh, agus beag uafais uafais Maria Edgeworth. Rosanna, ó'n uafais éadana. Ait n-a uafais go pínnéad ó bheupla go saoréilte, ait iarráir 7 fa éarmonn na cuveáda saoréilte uiaó a mbeul-earraíro, le Tomás Ó Flannádaí, orio saoréilte a mbeul-earraíro. Cló-buailte a mbail a Cláir, 1833. A number of copies are at present in the possession of Mr. P. O'Brien, 46 Cuffe-street, Dublin, and students who are not in possession of the book would do well to write for it to Mr. O'Brien.

Want of space compels us to hold over a number of collections of proverbs, &c., received from contributors in various parts of the country. These collections, except such of them as have already appeared in earlier contributions, will be published in coming numbers. We would ask those sending in matter written in Irish to be good enough to observe the following not very embarrassing points:—(1) Writing in the Irish character should not

have the letters joined together, so as to be indistinguishable; (2) No contractions should be used, except, perhaps, the very common and well-known one of 7 for 49; (3) Plenty of space should be taken, so that the writing may not be crowded. In short, it should always be borne in mind that, at present, Irish to be printed must be written exactly as it is to be printed. Owing to the carelessness of contributors on these points, much of the matter sent to the *Journal* has to be entirely re-written.

EXAMINATIONS IN IRISH.

We commented in our last issue on the character of the Intermediate examination papers in the Senior, Middle, and Junior Grades. We have to add that, if these papers were worthy of severe censure, the paper set in the Preparatory Grade was atrocious. It has been the custom in the Intermediate examinations, having regard to the want of facilities for making an accurate study of Irish, to make the papers in that subject somewhat less searching than in other subjects. This is only just. The papers for the present year, however, reverse the principle. The Irish paper for the Preparatory Grade is far more difficult than the papers set in other languages. The grammar questions require a knowledge of the most difficult irregularities, and this from children of 12 to 14 years of age! Other questions contain things equally preposterous.

In pleasing contrast to the Intermediate papers are those set by the Commissioners of National Education in the examinations for certificates in Irish for male and female teachers. These papers contain no quips or cranks or catch-questions, and yet they are well calculated to give a fair test of the candidate's knowledge of the subject. We hope, in a subsequent issue, to be able to notice the results of the examinations.

EASY LESSONS IN IRISH.

PART II.

EXERCISE XXXVI.

§ 223. THE SOFTENED OR "ASPIRATED" SOUNDS OF THE CONSONANTS.

We have now spoken of the sounds of the vowels in Irish, and of their peculiar sounds in the Munster and Ulster dialects; we have also spoken of the sounds of the various groups of vowels. We have treated of the broad and slender sounds of consonants, and we have now to speak of the softened, or, as they are generally termed, "aspirated," sounds of many consonants. We have examples of this softening down of consonantal sounds in other languages. Thus, from the Latin word *deliverare* are derived the French *deliverer*, and the English word *deliver*, where the *b* of the Latin is softened to *v*. Again, the Irish words *bóeap* and *leaeap* correspond to the English *brother*, *leather*, but the *t* is softened in sound (this is denoted by the mark above it, *é*), and the words are pronounced *brau'-hēr*, *lah'-ār*.

§ 224. This softening of consonant sounds is usually called **ASPIRATION**. Aspiration in Irish, therefore, affects consonants only.

§ 225. In studying "aspiration" we have to ascertain (1) how the aspiration of a consonant is marked; (2) the effect of aspiration upon the sound of each consonant; (3) when aspiration takes place.

§ 226. Aspiration is **MARKED** usually by placing a dot over the consonant aspirated, thus: *ḃ*, *ċ*, *ó̇*, *í̇*, *ṧ*, *ṁ*, *ṗ*, *í̇*, *é̇*. The aspiration of *l*, *μ*, *n* is not usually marked, and learners may neglect it in the beginning.

§ 227. Aspiration is sometimes indicated by placing a *h* after the consonant to be aspirated; as, *bh*, *ch*, *oh*, etc.

§ 228. We have now to see what are the **SOUNDS** of the aspirated consonants.

§ 229. SOUNDS OF *l*, *n*, *μ*, ASPIRATED.

The aspirated sounds of *l* and *n* are almost like the sounds of the English *l*, *n*. The aspirated sound of *μ* is almost the same as that of *μ* slender. As these sounds are not very important, they may be passed over lightly.

§ 230. SOUNDS OF *t* AND *r* ASPIRATED.

Aspirated *t* (*i.e.*, *ṫ* or *th*) is pronounced like *h*.

Aspirated *r* (*i.e.*, *ṙ* or *rh*) is pronounced like *h*.

§ 231. WORDS.

<i>Caéal</i> (koh'-äl), Cathal,	§ <i>baile an aëa</i> (bwal'-ä
Charles	än ah'-ä), Ballina
§ <i>O'Caéal</i> (ö koh'-äl)	§ <i>baile aëa Cliaë</i> (bwal'-ë
O'Cahill	ah'-ä klee'-äh), Dublin
† <i>caëap</i> (koh'-eer), a	§ <i>go bpäé</i> (gü brauh), for
chair.	ever
<i>bóeap</i> (bö'-här), a road	<i>leaeap</i> (lah'-än), wide,
† <i>bóeapin</i> (bö'h'-reen), a	broad
little road	

† Munster, koh'-eer', böh'-reen'.

§ Literally, grandson of Cathal, town of the ford, town of ford of hurdles, until judgment.

§ 232. Note—*Caéal* is an old Celtic name, but in modern times it has often been translated into Charles. Compare *Öiar-muro* and Jeremiah in § 210.

We will now generally use *bóeap* instead of *muö*. *Róö*, however, is a pure Irish word, and is found in Irish manuscripts written before the English came to Ireland.

In many places *baile aëa Cliaë* is shortened to *b'laë Cliaë* (blah klee'-äh).

§ 233. *Aëa bóeap cam ag oul go baile aëa Cliaë*. *Fás ríol ag an túinne, agur*

cuir caéadair ag an teine. Atá Diaimur O'Caéail in Éirinn anoir, níl ré ag dul go tír eile. Níl an bótar glan. Atá an báo leathan, láiríu.

§ 234. Do not leave a chair at the door, the day is cold and soft. I am not going to Ballina, I am going to Dublin, and Cahal O'Neill is going with me: we are not going yet, as (mar) the weather is cold. The road is dry, the *boreen* is not dry. A soft crooked boreen. The road is not broad.

EXERCISE XXXVII.

§ 235. *f* IS SOUNDED LIKE H.

The possessive adjectives *mo* (mū), *my*; *do* (dhū), *thy*; *a* (ā), *his*, cause aspiration. *Mo* is pronounced like *mu* in *must*, *do* like *thu* in *thus*, *a* like *a* in *along*.

§ 236. EXAMPLES.

<i>mo tír</i>	(mū heer),	my country
„ <i>éobair</i>	(„ hūb'-ār),	„ well
„ <i>éúinne</i>	(„ hoor'-nē),	„ spinning wheel
„ <i>éime</i>	(„ hen'-ē),	„ fire
<i>do folair</i>	(dhū hūl'-as),	thy light
„ <i>fláinte</i>	(„ hLau'-ē),	„ health
„ <i>fúil</i>	(„ hool),	„ eye
„ <i>fál</i>	(„ haul),	„ heel
„ <i>fúirte</i>	(„ hoosh'-ē),	„ flail
„ <i>feamrós</i>	(„ ham'-rōg),	„ shamrock

§ 237. Atá mo láiríu ós. Níl do feamrós glar anoir. Ná pás do tír. Ná cuir do fál ar an ród. Atá uirge in mo éobair. Ná cuir fós móna ar mo éime. Níl mo fúirte in an ríoból. Fuair mé do fúirte in an eorina anoir. A Nóia, ná pás do tír.

§ 238. Leave my light. Do not stand in my light. I am not in your (*say thy*) light, Cahal is in your light. The fire is hot now. My fire is not hot. My eye is blind. Never leave your country. My ship is going to Ballina. Put my spinning wheel at the well. Do not put my bridle on the mare, my bridle is broken.

EXERCISE XXXVIII.

§ 239. *S* is never aspirated except at the beginning of a word, and even then, when followed by *c*, *s*, *b*, *m*, *p*, it is not aspirated, because *f*, *i.e.*, *h*, could not be pronounced before these consonants:—

Thus: *mo rgeul*, *mo ríoból*, *mo rígan*.

§ 240. Táinig (thaun'-ig) *came, did come*, is now usually spelled *táinig* (haunig); as,

táinig Seumair go baile áta Cliaé, James came to Dublin, ní táinig ré fóir, he not come yet.

§ 241. *Tug* (thug) *gave, did give*, is now usually spelled *tug* (hug); as, *tug Caéal rígan do Níall*, Cahal gave a knife to Níall; ní *tug* ré capall do Níall, he did give a horse to Níall.

§ 242.

O'Tuatail (ō thoo'-āh-āl, ō thoo'-āl), O'Toole.

flaí (flah), a prince.

maí (mah), good.

In words of one syllable the ending *-aí* is pronounced *a-í* (o-eeh) in Connaught and Ulster; as, *maí* (mo-eeh), *flaí* (flo-eeh).

§ 243. Atá Caéal in Éirinn anoir. Níl ré in Éirinn fóir, ní táinig ré fóir. Níl *flaí* in Éirinn anoir. *Tug* mé rílling do Nóia, agus atá rílling eile ag Nóia. Atá coirce maí in an ríoból ag Air O'Tuatail. Ní *tug* an peult rólair móir do'n tír. Níl rígan agam anoir; fuair Caéal capall agus rígan uaim.

§ 244. My knife is not sharp. My story is long. There is barley in my (in *mo*) barn now. There is a good prince in the country. The prince is going to Dublin. Art O'Toole gave a blow to Níall O'Neill. The young prince did not come yet to Erin, he is in the other country yet.

EXERCISE XXXIX.

§ 245. *p* ASPIRATED (*i.e.*, *p* or *ph*) PRONOUNCED LIKE F.

§ 246. EXAMPLES.

<i>mo póca</i>	(mū fōk'-ā)	my pocket
„ <i>píopa</i>	(„ feep'-a)	„ pipe
„ <i>páirc</i>	(fau-irk)	„ field

§ 247. The particle *a* (ā) used before the nominative of address, causes aspiration, as

<i>a pēadair</i>	(ā fadh'-ār)	o Peter!
<i>a póil</i>	(ā fōl)	o Paul!
<i>a pádraig</i>	(ā fadh'-rig)	o Patrick!
<i>a Seumair</i>	(ā heam'-ish)	o James!

Notice how the names *pēadair*, *póil*, *Seumair*, are spelled differently, *pēadair*, *póil*, *Seumair*, when the nominative of address is used.

fíor (hees), below, down

fuar (hoo'-ās), above, up

tobac (thūb-ok'), tobacco.

§ 248. Notice the difference between *fiop*, downwards, and *fiop*, below ; *fuar*, upwards, *fuar*, above.

§ 249. *Óia tuir, a p̃easair!* *Óia asur* *Muir* *tuir, a Seumuir.* *Cionnur atá tú?* *Ná fás vo píopa ar an r̃tól, cuir vo píopa* *Cuir an r̃gilling in vo póca. Atá Conn óg,* *asur atá píopa asur tobac aise. Níl* *páirc ag p̃asair.* *Atá tobair in mo páirc,* *asur atá uirge fuair in an tobair. Ní* *éim̃is an capall vo'n tobair f̃or. Atá* *Conn f̃ior ag an fáile.*

§ 250. There is a big hole in my pocket. Do not put my pipe in your pocket. Niall has a pipe, he has not tobacco Conn has tobacco, he has not a pipe. Do not put tobacco in your pipe yet, your pipe is not clean. My pocket is full. James, you have a horse and a mare. Peter has a pasture field. My pasture field is green ; your field is dear. Put your mare into my pasture field, there is no water in your well. Peter gave a pound to Niall. The horse is up at the well.

EXERCISE XL.

ELISION OF VOWELS.

§ 251. When *mo*, *my*, or *vo*, *thy*, is followed by a noun beginning with a vowel, the *o* of *mo* or *vo* is omitted, as

m'aral (*mos'-äl*), my ass
m'uan (*moo'-än*), my lamb
m'im (*mim* ; *Alust.*, *meen*), my butter
m'uplár (*mur'-Laur*), my floor
o'olann (*dhül'-äN*), thy wool
o'áit (*dhaüt*), thy place
o'apán (*dhär-aun'*), thy bread
o'óp (*dhör*), thy gold
cpáit̃énin (*thrau'-neen*), *thraneeen*, or blade of grass

§ 252. In the spoken language this *o'* for *vo* is often changed to *τ*, as *o'anam* (*dhon'-äm*), thy soul, often *τ'anam* (*thon'-am*), or even *é'anam* (*hon'-am*).

§ 253. *Ar bié* (*er bih*, *er beeh*) in life, at all, *usually with the negative* ; as *níl uinne ar bié ag an voirar*, there is not a person at all (any person, there is no one) at the door.

§ 254. *Níl olann ar bié ar m'uan f̃or. Níl, atá o'uan óg. Fan in o'áit, ná fás* *o'áit. Ná cuir palann in an im, atá o'im* (*dim*) *milir. Ní eus tú o'óp vo Niall.* *Atá o'olann t̃iom. Níl cp̃ann ar bié ag* *f̃ar ag an tobair. Níl f̃ion ar bié agam,* *atá uirge go leop agam. Atá ap̃án agam,* *níl in ar bié ar an ap̃án. Atá an bócar*

glan, leacán ; níl cpáit̃énin ag f̃ar ar an *p̃óo anoir.*

§ 255. I am not going to Dublin, you are going to Dublin in my place, Patrick. My bread is fresh (and) wholesome : your bread is dry, your butter is not sweet. Your little lamb did not come to the door yet. My wool is cheap. There is no butter at all on my bread. Do not put any salt in the bread. Fresh butter, salt butter.

EXERCISE XLI.

§ 256. *τ* ASPIRATED (*i.e.*, *τ* or *ph*) is silent.

§ 257. Thus *fuil* is pronounced (*il*). The word which until now we have spelled *níl*, am not, art not, is not, are not, is really the shortened form of *ní fuil* (*nee il*), and this is the form we shall use henceforth.

§ 258. *Fuair*, got, found ; *fuair mé capall*, I got a horse.

Ní fuair (*nee oo'ir*) did not get, *ní fuair mé r̃gilling*, I did not get a shilling.

So also *ní f̃aca* (*nee ok'-ä*) did not see, as *ní f̃aca Seumair p̃easair*, James did not see Peter. In Munster, the forms *peaca*, *f̃eaca* (*faK'-ä*, *aK'-ä*) are used.

§ 259. *Ní fuil r̃gilling ag p̃easair, ní* *fuair pé r̃gilling ó Niall. Ní f̃aca an* *capall an tobair, asur ní éim̃is pé fuar* *vo'n tobair. Ní fuil Oiapmuir ag obair* *in an leuna, asur ní f̃aca mé Ap̃ ar an* *p̃óo. Ní fuil ieult ar bié in an r̃p̃éir* *anoir. Ní fuil mo píopa in mo póca, atá* *mo píopa agat, a Seumuir. Ní f̃aca mé vo* *píopa.*

§ 260. I did not see a ship or a boat on the water. Niall did not see the seagull in the sky. Cathal is not on the island—Dermot did not see Cathal on the island. I did not see the man working. I got a shilling from Art, I did not get a pound from Art, I got a pound from Niall, and the pound and the shilling are in my pocket now. Nora is not below at the well ; she is above on the cliff.

EXERCISE XLII.

§ 261. *τ* AFTER VOWELS.

When *τ* follows *mo*, *vo*, the *o* is omitted ; as,

m'feup (maer), my grass ;
 m'fion (meen), my wine ;
 m'feap (mar), my man, husband ;
 m'fuil (mwil), my blood ;
 m'feoil (m-yöl), my flesh ;
 o'fuinneös (dhiu-ög), thy window.

§ 262. Feap and bean, besides meaning "man" and "woman," are used for "husband" and "wife."

§ 263. Instead of leuna (laen'-ä), meadow, the word móinfeup (mōw-aer), *literally*, bog-grass, is often used.

§ 264. Atá an feup tuim in' an r'goból, atá m'feup úr in' an móin-feup fóp. Ní éam'is m'feap ó'n Oileán úr fóp. Tug mé an pion oo niall, agus tug m'feap an r'peal oo'n tuine eile. Ní fuil an pion in' an r'opa. Ní fáca mé o'fion (de'án) in áit ar bié. Atá oo fúirte fíor in an r'goból.

§ 265. Nora, your husband is not in the meadow now, he and my husband are at the well, drinking water. My husband has a big, young horse ; he got the horse in the meadow. The man came to the meadow, he did not find any person (tuine ar bié) in the meadow. I did not see your husband. I did not see your husband anywhere. I did not see your scythe up in the meadow.

EXERCISE XLIII.

§ 266. ASPIRATED SOUNDS OF b AND m.

The aspirated sounds of b and m are practically the same.

§ 267. b and m aspirated (*i.e.*, bh or bh, m or mh) are pronounced as follows :—

When SLENDER (that is, next e or i) they are pronounced like v.

When FINAL (at the end of a word) they are also pronounced like v.

In other cases they are pronounced like w.

Examples and notes on local peculiarities will now be given.

§ 268. WORDS.

*agairb (og'-äv), at ye	Galilm (Gal'-iv), Galway
lib (liv), with ye	bi (vee),
rib (shiv), you, ye	paib (rev),
linn (lin), with us	} was, were

§ 269. bi is the past tense of atá ; as, atá ré óg, he is young ; bí ré óg, he was young.

§ 270. Raib (rev), was, were. Note (1) that raib is pronounced irregularly, not (rav), see § 132, but (rev). The reason is, that it was formerly spelled raib, which would be pronounced (rev). (2) Raib is never used except after such as particles ní, *not*, as, ní raib an báó ar an uirge, the boat was not on the water ; or an, used in asking questions, as, an raib an capall ag an doiar ? was the horse at the door ?

§ 271. In answering questions in Irish no words like "yes" and "no," are used ; as,

An raib Nóra ag an tobair ? BÍ.

Was Nora at the well ? (She) was, *i.e.* Yes.

An raib Cahal ag dul go Galilm ? Ní raib.

Was Cahal going to Galway ? (He) was not, *i.e.*, No.

§ 272. OTHER EXAMPLES.

A bean (ä van), his wife ; a b'neac (ä vrak), his trout ; a míc (ä vlik), o son !

§ 273. Ní fág oo b'neac ag an doiar. An raib Cahal lib ag dul go Galilm ? BÍ, agus fuair ré capall ar an móo, agus éam'is ré go Galilm linn (with us). BÍ ar eimn, agus fuair ré báp fóp. An raib capall agairb ? Ní raib, bí bó agus aral agairn Atá fuinneös leatán ar an vún.

§ 274. We are not going down to Galway, ye are going up to Granard. We have a horse, ye have a coach. Had ye a scythe in the meadow ? Was the horse working in the meadow ? Dermot was not working with us down in the meadow. Had Nora a lamb ? No, she had a sheep. Had Art a horse ? Yes, and he had a coach. My window was clean, thy window was not clean. There was no window at all in the fort.

bearna dhìarmada.

(Continued.)

“Cuir Cìt ornaò air; o’fheuc Dìarmaro ruar go fearisgac. “A b’èamhaig Ìallta, b’fuiril an’ beatair pór?” Do èar ré an claidheam ór cionn a cinn 7 an tairia nóimic do èairé ré uairò é.

“Nì buailpeas fear air làr go b’iàc,” air Dìarmaro boct, mar b’ cioròe macánta aige 7 méin t’pòcair eac 1 n-aimòeom na olisge do junn buacail b’an vé. Cao a cìmit? Dìarmaro ag baint a léine de lín-euasac gairb óé, ‘a gairmaò na bloisib 7 ag ceangailt cuirle Cìt. Ba d’òisg leat guir l’iaig é. Do ceangail ré go doct an cuirle vé ruar de’n uillinn 7 do coirg an fuil. ‘Nuair a b’ jinn c’pòcnuigste tós ré ruar a ceann. Do p’p’eab a c’pòròe ‘na èl’iab le huatbár mar b’ an ingean ‘n-a fearaib ór comair a fùil.

“Taròbhe Nòia óise, vair mo bairve!” air ré, aet do cuir an leant a d’ lánm timcheall a muinéil 7 pòg é.

“Tá fuil oir, a a’airin o’lir,” air an leant.

“I’ d’òisg liom go b’fuil do nó t’pí de r’g’iòbarb oim,” air reirvan. B’i go veimh, mar do buail an p’leup ‘ra gualainn é 7 air a jon guir èneap-join do cuir ead air, f’l ré móian pòla. Fuar ré mar an gceudna t’pí nó ceatair de èp’euctair ó na claidheam 7 f’l a èuro pòla air an leant. ‘Nuair a èonnaic ré an fuil uirru air t’p’r éainis r’ganniaò air 7 an uair do èuimil ré an fionna-móin t’i do èopuig 7 labair p’i aet n’oir èualais reirvan í. B’i c’pòròe an a’air b’oet buaròeap’ra air a jon 7 éainis meap’ball air.

“Ionnuir go veimh n’l Nòia ós marb,” 7 junc 7 léim ré air fuo an m’acair. Rinne ré n’oir mó pór mar do pòg ré a namaro nemineac le méro a l’it’gair. O’f’orgail Cìt a f’uile go fann, lag. Buail Dìarmaro air a muin é 7 do tós leir é m’le nó do èum an tige buò neap’ d’òib.

“Tabair b’raon baine d’ó a m’aireuo,” air ré le m’raoi an tige; “mo m’allaet air, loirg ré mo boctan 1 g-Cúmlumna 7 tá ionas mo jinnir 1 n-Diom m’óir aige, aet n’i f’u buille anoir é 7 b’òeac leir.”

“O Dia linn,” air an bean “tá fuil oir, a Dìarmaro!”

Táinis r’ingead gáir air.

“N’l ann aet cneap-join. Bhídeap réin 7 Cìt ro ag imir cleap-claidheam, gairr reirvan mir 7 do beana-r’a an deama d’é. Do t’uill ré go mar é, aet air a jon jinn, cuir a èoolas é 7 g’òbarb jor.”²¹

“Dubairt Seaán an Cúilinn go marb—”

“Èir! ‘b’òeann cluara air an g-coill,” air Dìarmaro. O’fheuc ré go cuimh uirru 7 o’fheuc jir air. T’ingead a èile. Do èogair Dìarmaro léiti.

“Ta fionnac 1 meap na n-uain, a èair-veap²² mo c’pòròe. D’á méro a èneac tá a èluar r’làn. Verò o’p’oc-f’luasg ‘g’á loirg f’á èeasóir, tá neap a d’òeain aige pór èum p’ún o’innir, 7 meap’ra d’á mberòeac f’ior aige go b’uillm’io-ne air t’i áir t’p’uir go mberòeac b’uirgean f’uileac timcheall an a’air m’icéall anocht.”

“Seallaim d’uit go t’uub’iam r’làn a baile é le congnaib d’é 7 go mberò air-veann aguin mir an g-Cúmlumna Dia D’omnaig reo èugainn le congnaib na T’p’ionnòe. Congaib mo d’alta go t’agad air.”

“Go mberò Dia r’làn tu a Dìarmaro,” air an bean.

Do pòg ré a leant 7 do g’oil p’i go bog. Nì marb f’uill Dìarmaro réin t’im 7 do t’f’uall ré èum r’ubail. An o’òe èeudna b’i ré air b’uac an èuam ag an Ror m’óir. B’i an g’ealac ag èirge ór cionn na genoc, an uain èom cuin go g’olirp’ea do c’pòròe ag bualad, an m’uir f’iadain b’oirb anoir èom r’uannair le naoròeain air uet a m’acair, aet anoir 7 air do èluirp’ea r’veann²³ mar èogair na p’ròe 7 ann jinn èirp’ea an g’ean ‘i na cloca beaga ag j’ut air a èile mar do èug an t’raile pòg d’òib.

²¹ Rest, relief.²² A sponsor at baptism.²³ A snore.

"San ainriar, a còimairanna, i' b'heas an oirde i cum fàilte euri ionn an r'asairt ós ó'n Spáinn."

"I' b'heas go veimhin," ari' iasran.

"O'faipeasair an cuan go zeui mari tugad' iabao dóib' go iab' buirdean fàlloa ari' tí an t-r'asairt do f'abáil."

"Mo còimairle do'n oirdeair²⁴ i'o Òiomma Móiie panamaint 'na leab'acáib' anoct," ari' Oiarimaro.

"Ta nóct²⁵ oir' do élardeamh a noct'ao, a Oiarimaro," ari' fear' aca.

"Tá, 7 é euri i n-uéct éigin anoct," ari' fear' eile.

"I' fear' mairdeamhar 7 macántaéct ná fear' 7 fuil," ari' fear' a b'í 'n-a mear'g. "Cloirim," ari' ré f'ór, "go b'fuil oirde-fuasair faoi an oream i'o áirig'cté aét tá fuil aham go mber'ó r'íct 7 i'ólár aham 'nuair' éiof'aró. an r'asairt éugainn 7 go zeuirfear' veirde le himpeir. Do b'fear' uínn ari' goiróim do f'abáil ann'ro ari' gaineamh na tr'ága ó támaoio i' oteannta éile."

"Suo leat," ari' gac' uime aca 7 ari' b'iuac na f'airig'ge, faoi an r'p'euir' i'éal'atanaé, o'f'or'gar' gac' fear' aca a éioirde cum Dé.

An uair' do éirídeamhar na hui-nair'g'cté, o'ubair' Oiarimaro guri moct'uir' ré ualac' ag im'ctéaéct o'á éioirde.

B'í an oirde i' g'caiteamh aét níoir' éáim'g an r'asairt 7 beair'asair' rilleac' a baile.

"Éir'!" ari' Oiarimaro, "f'aoilear' guri éualar' b'ioir'naó²⁶ ag c'na'gao²⁷ 'otaob' éall' o'e'n tr'iuéct r'oin."

"Níoir' éualamair' aon níó," ari' gac' uime, "aét g'io'gail'ig²⁸ eunlaite na mara."

"Níoir' m'eaé mo éluar' i'nam' f'ór oim," ari' r'ep'ean, "7 ber'ó f'ioir' aham cao atá ann."

Faoi éeann níom'it do éualasair' f'uir'f'eaó i' mear'g na nouilleasair' 7 uime éigin a nguair' a éaécta. An uair' do éán'g'asair' ari' láéair' b'í fear' ari' éúil cinn ag

Oiarimaro 7 é ag i'ioir'ao²⁹ a f'p'óine faoi uir'ge.

"Éioir' tu a'f' Oia ná m'ic an fear', ari' an fear'oir'."

"B'fuil f'ioir' agat guriab' é reo Maor' buirde Òiomma Móiie? B'í ré ag f'air'ie oir'ab' ari' f'eaó na h-oirde," ari' Oiarimaro go m'ic'eu'f'ao'ac³⁰.

"Ná bac r'inn oé," ari' an fear'oir', "maic' i' n-a'gar'ó an uir'le,³¹ a Oiarimaro, a éioir'oe!"

"B'ioó a beaéa leir' ari' r'oin do gurióe, a b'ieallám," ari' Oiarimaro, "aét f'eaéain' do éeann liac' ari', mari atá ré c'om' f'eall'ac' le r'ionnac', 7 c'om' fuil'ac' le h-eap'óiz uir'ge."

(To be Continued.)

POPULAR PROVERBS, WEST CONNAUGHT.

1. F'agann ciar'óg ciar'óg eile.
2. Oá m'ince éirídeamhar' an éir'uir'g'ín go o'í an tobair', b'uir'f'ear' é ari' veir'eaó.
3. Tobac' 'noir'ao bíó, i'f' ari' bean an t'ig'ce atá r'inn.
4. N'í' f'ioir' ag éinneac' cé 'n áit a g'oil'leamhar' an b'ióz, aét an té atá g'á éaiteamh.
5. I'f' iom'óa r'óit' ceól, mari o'ubair' an fear' a iab' an tr'omp'ia mair'oe aige.
6. I'f' cor'amilac' oirde-aim'p'ie, tóin an éair' leir' an teim'ró.
7. An té nac' b'f'agann an f'eoil', i'f' móir' an r'óg leir' an an'bh'uir'.
8. 'Siao na o'aoime bo'óia a g'níóeair' na b'ieúga.
9. B'íóeann bol'g le g'riém go m'ime f'olamh.
10. I'f' f'uir'ar' fuil' do buair'it ari' éúil ca'p'iaé.
11. Ná cor'p'uir'g' é, mari o'ubair'it an bean f'al'ra leir' an b'p'ota b'ieúnn.
12. Táir' c'om' b'ieúgaé leir' an b'f'ear' a'ou' b'air'it guri éuala ré an f'euir' a' f'ár.

²⁴ Dregs, refuse.

²⁵ nóct = mian, desire.

²⁶ Brushwood, firewood.

²⁷ Breaking : cna'g, a blow.

²⁸ Cackling.

²⁹ Plunging.

³⁰ Vexed, annoyed.

³¹ Good in return for evil (proverb).

13. 1r ualach eusrom fogluim, aet 1r áobair aéramn i go minic.
14. Saoileann an t-amadán, nae bfuil don tuime cniomna aet é féin.
15. 'San áit i mbídeann mná bídeann caint, 'sur fan áit i mbídeann laeam bídeann paléar.
16. Saoileann an pniecán sur veire a éun féin ioná don éun eile ra goill.
17. 1r ionúá muet i n-a otazann an báir.
18. 1r feárr marcuigeaet air gabair, ioná ruibál coire.
19. Riogaet uile duine, a intinn féin.
20. 1r luza ioná ppuoge mátair na hui-cóire.
21. Tá tú com mí-náirae le eiric goir.
22. Tá do caint com bpiogmar le rgaile.
23. Uéanpar tú é, nuair a uéanpar an éuaé neao.
24. Ní hé an maroe pota a gnióear an leire, aet min.
25. Tá oioé-annm com uona le oioé-bualao.
26. 'San áit i mbídeann deatae, bídeann rúil le tear.
27. Ná marb an éram go mberó an t-ál cotuigte.
28. Muir geuiruó tú fan eairiae, ní buair-fró tú fan fogmar.
29. Ná leig do mún le cloirde go mberó amairic agao éar a bárr.
30. Má' mian leat níó do fuagha, muir mar mún do bean é.
31. Níl maie ag cur lánne i bpóca polam.
32. Tis le dall a bealae do faáil go oti a beul, aet ní uile lá a gabpar re ghirfiao.
33. Níl mórán róga i otiontóó léine palaiqe.
34. Ní bídeann fáilte mion an té a bídeann ag iarraró iaraeo.
35. Tá uéiric i nveoc blácais, aet tá uá uéiric i nveoc leannae.
36. Ná tabair an bpius go mberó tú piéro le buille.
37. Omuo do uoir pul má otugann tú an bpius.
38. Bannir an goitáin, fáta agur rgaóán.
39. Com geannuul le rgaóán, náir gabao muir air pon a buile.
40. Tá pé mar an macalla, níl 'fiot ag éinneac a áit comnuirde.
41. Seall mórán agur beró go leóir uoo' éoiruieaet.
42. Ní tis le mála polam reairam, no le cat marb ruibál.
43. Teactaire o Dia do comne, agur náir mtiéiró pé polam.
44. Níl fiot air fóg muir mbi anjóg mionne.
45. Ag cur clairde éimcioll goir leir an éuaé do éongbáil iris.
46. Ag tómuieaet oieancaro i meairc eairmáin clúmae.
47. An níó nae bpeiceann rúil, ní bpióann eiorde.
48. Labair go roair, bídeann cluara ag ballaroe.
49. Veirann veóir ó rúil ruamnear do eiorde.
50. Tazann fáta móir ar póirín.
51. 1r reair rpióbaó an pota, ioná ligaeo na leire.
52. Bídeann muirgin níot mó ag oieó-lín, ioná ag riac uob.
53. Sgaóán air pío ruar i b-fao ruar o'n temró.
54. 1r maie uiol go lá, aet ní reair ná go bpiac.
55. O'foirfeao mu ar bit do reair noe-uigte.
56. Bídeann cumine fava ag rean-páirre.

TRANSLATION.

1. One chaser finds another (i.e., one ugly person finds another).
2. Tho' often the pitcher goes to the well, it gets broken at last.
3. Tobacco after food is to be provided by the housewife.
4. No person knows where the shoe pinches but the person that is wearing it.
5. There is many a sort of music, as the man said that had the wooden trumpet.
6. It is the sign of bad weather, the cat's back to the fire.
7. He who does not get the meat finds great consolation in the broth.

8. It is the deaf people that make the lies.
9. A belly to the sun is often empty.
10. It is easy to make a scabby head bleed.
11. Don't stir it, as the lazy woman said of the stinking pot.
12. You are as great a liar as the man who said he heard the grass growing.
13. Learning is a light load, but it is often a cause of contention.
14. The fool thinks there is no one wise but himself.
15. Where there are women there is talk, and where there are ducks there is dirt.
16. The crow thinks that his own bird is prettier than any other bird in the wood.
17. Death comes in many forms.
18. Riding on a goat is better than travelling on foot.
19. Every man's mind is his kingdom.
20. Smaller than a fleshworm is the mother of mischief.
21. You are as shameless as a clucking hen.
22. Your talk has as much substance as a shadow.
23. You will do it when the cuckoo builds a nest.
24. It is not the potstick that makes the stirabout, but meal.
25. A bad name is as bad as a bad beating.
26. Where there is smoke, there is expectation of heat.
27. Don't kill the sow till the brood is reared.
28. If you don't sow in spring you won't reap in harvest.
29. Don't tell your secret to a ditch till you have a look over the top.
30. If you want to advertise a thing, tell it as a secret to a woman.
31. There is no good in putting a hand into an empty pocket.
32. A blind man can find his way to his mouth, but it is not every day that he can catch a hare.
33. There is not much comfort in turning a dirty shirt.
34. There is no welcome for one who borrows.
35. There is charity in a drink of buttermilk, but there are two charities in a drink of new milk.
36. Don't give the lie till you are ready with a blow.
37. Shut your fist before you give the lie.
38. The miser's wedding—a potato and a herring.
39. As decent as a herring, that never was caught for the sake of his belly.
40. He is like the echo, no one knows where he lives.
41. Promise much, and there will be many in search of you.
42. An empty sack cannot stand, nor a dead cat walk.
43. A messenger from God for God, and may he not go empty (said by a woman when her child cried).
44. Comfort is not known, if poverty does not come before it.
45. Putting a ditch round a field to keep the cuckoo in.
46. Searching for a flea among a heap of feathers.
47. What is not seen by the eye does not grieve the heart.
48. Speak easy, walls have ears.
49. A tear from the eye eases the heart.
50. A large potato comes from a small seed.
51. The scrapings of the pot is better than the lickings of the lid.
52. The wren has a bigger family than the raven.
53. A herring on a cold sod far up from the fire.
54. It is good to have enough till morning, but not better than for ever.
55. Anything will fit a naked man.
56. An old child has a long recollection.

NOTES.

18. Other forms of this proverb: *17* fearr marcuigeacht ar bít 'nà so-choirdeacht, any riding is better than bad walking (Tyronne); *17* fearr marcuigeacht ar gabar 'nà coirdeacht ná feabar, riding on a goat is better than walking at its best (Munster).—E. McN.
39. The following is a rhymed variant of this proverb: *Spó mo éiríse an riasán nár gabar aríam i gcoirí,*
'S-a pléitín ar maíom 7 'S-a gabair tráinnóna (Louth).—S. L.
56. In the time of Henry VIII. a kind of organization of freebooters existed in the West of Ireland called the "Old Children." The proverb may contain an allusion to this body.—E. McN.

WEST CORK PROVERBS.

(MR. O'LEARY).

Ní cráó go cloínn (There is no anguish of soul till one has children, *i.e.*, all anguish is as nothing compared to that created by children). *Íorann cat ciuin biaó* (A mild cat eats food, *i.e.*, a gentle exterior is no sure index of what a person's inward feelings may be). *Cuir i'a cóimí, 7 góibtear gnó oe* (Put it in the box, and a business will be found for it, *i.e.*, throw not away what you don't presently want; it may be useful hereafter). *An té ná tógfaí cóimíle, góibtear ré cóimíac* (He who will not take advice will get a combat, *i.e.*, will have to encounter difficulties).

Ír maíng leigeat mac maí le roic-mátaí (Woe to him who forgets a good son because of an evil mother, *lit.*, who lets a good son with an evil mother). *Máing guala gan bhrátaí* (Woe to a shoulder without a brother, *i.e.*, woe to him who has no friend). *Tar éir tingeat gac beairt* (When a thing is done advice comes too late, *lit.*, after (its being done) every deed is (rightly) understood. When the deed is done, it is then one knows the consequences). *Caiteann gac donne(ac) géill ead ó'a bacaiqe féin* (Everyone has to submit to his own lameness). *Taíarí so éirí so mnaoi anéirí 7 bí féin ad' óiríng* (Give the girdle to a marriageable woman, and be a fool thyself, *i.e.*, what

you need yourself give to another, and then be—a fool.) 'Dúine 'na aonairi 'dúine gan aonae (ac) (A person trusting to one is one trusting to none, *lit.*, a person in his one person, a person without anyone). Tabair a poğa do' n bosać 7 béairíaró ré vóğa vuit (Give his choice to the churl, and he will give you the dregs).

NOTE.—Vóğa is opposed to poğa: vóğa is also heard in W. Cork, as acám anoir gan vóğa gan vosaí [= vosaí].

I' fuar an tig nać gáćuigro na fíu (Poor is the house where the men don't dwell). Ná raol go m-beró Síghle arí corí ađat (Don't *think* till you have Sheela by the foot=Don't count your chickens before the eggs are hatched (*There is a pun on saoil*).

West Connacht (Mr. O'Faherty):—Regarding the day of the week in which it is thought best to begin a journey, the following verse is said:—

Ná véan imíe Luan nó Máire;
Ná Dia-Ceudaoim, Lá arí n-a báiać;
Bídeann Dia-đairaoim roib, ráin;
I' ionuall an doime ađ báiríe;
Fáđ an Sađairí ađ Máire Máćairí
'S imíe Dia 'Domnairí, marí i' é
i' fearí vuit.

Do not move on Monday or Tuesday, or on the next day, Wednesday; Thursday is usually calm and gentle; Friday is often raining; leave Saturday to Mother Mary, and go on Sunday, as it is this is best for you.

Some versions have in the last line, má'í é i' fearí leat, if you prefer this, if you wish.

This word imíe (in some places imíe; compare comáice and comuige) is the word used for a "fitting." In the Arann Islands imíe uabair, *lit.*, "fitting of pride," is said when a person without any sufficient reason changes his residence. But perhaps this is really imíe íođmairí, a

harvest flitting. Ionuall is a very common word in the West; i' ionuall (ooN'-dhoo-ál) ámlaró, and is often thus. The consecration of Saturday to the B. V. Mary is very ancient.

An old hymn (Mr. O'Faherty):—

Fuar mé an páiríí ro ó Máire Lára (Lacy):
Sínn ríor marí fín Cníort ían gceíe,
Bíat Máire marí rđaball oim;
A Máire óilí, mo míle gíáo éú!
Mó laíđ léđí, tínn a' ílán éú!
Mó fíor-đairí arí uarí mo báirí éú!
A Máireoan Máire, tabair m'anam ílán
leat
Arí vo óeaf-láim go cúite na ngíára.

Compare this with the West Cork hymn given before:—I lie down as Christ lay on the cross; Mary's cloak be a protection (scapular) on me. Dear Mary, my thousand loves art thou; my leech of healing, whether sick or well; my true friend at the hour of my death. Mary, Virgin, bring my soul with thee safe to the court of graces, on thy right hand.

Another short hymn is often joined to the above:—

Tá ceíre coiméil arí mo leabaró,
Tá ceíre aingil oíra rđaríe,
Ná tírí aingil i' áiríe í b'laíeaf
A cúmíeac í a gáíeac m'anam aríí go
maríon.

Four corners on my bed, four angels on them spread; the three highest angels in heaven be protecting and guarding my soul till morn again.

There is an old English hymn of much the same import.

To test one's articulation, the following may be said nine times, "without drawing breath":—Ceáre uirge arí loć uirge, a'í í ađ plubáil í ađ plabáil, cia véairí naon n-uáire é, gan foillíge, gan fáillíge? A water-hen, on a water-lake, and she

dashing and splashing; who will say it nine times, without hesitation or failure?

NOTES ON FORMER PROVERBS.

The proverb queried in last issue should be *ní mair leir na mnáibí beatha an bhlácaí*, the poor women like (are content with) the buttermilk. The word *truaig* is apparently *truaig* (= *truaige*), a pity, reason for grief: *níl aon truaig fola aige*, he has no reason to cry.

CHARACTERISTICS OF IRISH LITERATURE.

We have already referred to the paper in the May issue of the *New Ireland Review*, contributed by Mr. John MacNeill, on some characteristic notes of our national literature. As the writer, besides being one of the very foremost of Irish scholars, is familiar with many languages and literatures, his views should have special weight. We quote some passages of the paper to show its general drift:—

"If that dangerous study, Irish history, were general in our schools, 'every schoolboy' in Ireland would know that there was once a time when his nation held the lead in learning and culture among the peoples of Western Europe. In the age that followed the collapse of the Roman Empire and its over-running by Teutonic and other barbarians, the Irish became, in the words of a learned German, the schoolmasters of Europe. Hardly an ancient library on the Continent but bears clear traces of the industry of those unwearied teachers—traces too, not less clearly, of their nationality. They have filled the margins and interlinear spaces of many a manuscript, sacred and profane, with glosses, notes, commentaries, and, now and then, with pieces of poetry in that Gaelic tongue, which is the most indisputable sign of an Irishman's nationality. Men of deep, acute, original thought, of bold and comprehensive view, of fine æsthetic feeling and subtle taste, it is not to be imagined that the language which so manifestly was the constant vehicle of their thoughts and feelings could possibly have been wanting or behind-hand in that permanent expression of thought and feeling that we call literature. Even though time and barbarism had succeeded in destroying every trace—every tradition—of such a literature, we might yet safely assure ourselves in this *a priori* fashion that it must once have existed.

"Fortunately, in spite of the ravages of time and barbarism, the industry of our scribes and the old love of Irishmen for their old literature have preserved, of the once 'countless multitude of the books of Éiré,' a sufficient remnant to enable us to form, if not as yet a general notion, at least some particular notions of its character. In Celtic philology, it has been said, every cast of the net brings in something new and precious. The same is true of Irish literature, which affords its students, and will afford them for a long time to come, all the fresh and alluring joys of the pioneer and discoverer.

One of the clearest marks of ancient Irish literature is the mark or note of nationality. There is a negative nationality—an exclusiveness and an absence of external influence—which is strongly marked in Irish literature, and is in itself a clear proof that Irish literature was already a firmly established and flourishing institution, when the coming of the Christian Faith brought Ireland into closer communion with the world outside. There is also a positive conscious nationality, which consists in a

constant recognition of the unity and community of the Gaelic race, and in the recognition of Ireland as its chief home and ancient patrimony, and as one of the dearest objects of its affections. Here we have to consider nationality not as a matter of history, but as a character of literature.

"The greatest work of Irish prose literature is, by common consent, the famous tale of the Foray of Cuailnge. It is noteworthy in this connection that the best extant version of this prose epic, the motive of which is the glorification of the Ulster hero, Cú Chulainn, is found in the *Book of Leinster*, a compilation made by Leinstermen for Leinstermen, and teeming with marks of strong provincial bias. If Leinstermen delighted to hear of the glories of Ulster warriors, it was because they saw in those warriors the heroes of the Gaedhil as one nation, and of Éiré, their fatherland. For the same reason, the epic tale of the Battle of Rosnaree has a place in the same compilation, though it is most markedly a tale of the triumph of Ulster and the humiliation of Leinster. The most noted of the numerous episodes that go to make up *Táin Bo Cuailnge* is the fight of Fer Diad. Cú Chulainn is the champion of Ulster, Fer Diad of the men of Ireland, as the hosts of the other provinces, combined against Ulster are called throughout the tale. But it does not enter into the narrator's mind that the Ulster minority is other than one in nationality with their opponents. The two heroes, meeting in deadly conflict, are described as the two bright lights and the two keys of the valour of the Gaedhil.

"There is another way, less direct and conscious, but not less real, in which Irish literature shows its note of nationality. It is in the value set by Irish writers on everything Irish, every family, every place, every custom, every name, far above and beyond any value they attached to the things of other countries, however great in power or in history. In fact it is round Irish history, Irish traditions, Irish myths, Irish localities, Irish institutions, that the great mass of our ancient literature gathers. Our annalists synchronize the native kings with the Roman emperors, and in treating the history of the world they give the main part to the history of Ireland. We have, indeed, the tale of Troy divine rendered into Irish and dressed up in thoroughly Gaelic dress. But there its influence ends. Achilles and Hector may have proved mighty rivals to Romulus, Roland, Hermann, Havelok; beside Cú Chulainn or Diarmaid they are as nothing.

"Another great note of Irish literature is its strongly objective character, how it deals with acts and facts, with sensible objects, rather than with views of the mind. Introspection and subtlety of thought are rare phenomena in Irish literature. In poetry at least, as we shall see, literary form was often cultivated almost to excess; but complexity and subtlety were generally avoided in the matter. Hence that vernal freshness and that absence of the odour of midnight oil, which are so characteristic of Irish writings. I have heard it urged as a reproach to Irish literature that it brings to the cultured mind none of those serene joys that we gain from the works of classical antiquity and their modern imitations. To my thinking, there is some praise in the reproach. Culture itself rebels occasionally against overwrought thought in literature. The Irish writer or poet found his audience, not in circles of the exquisite, but among men who lived an outdoor life, and with whom it was a rare thing to die in bed,—among soldiers, craftsmen, yeomen, and in the assemblies of the people. The people at large, gentle and simple, *treun agus truaigh*, understood him and learned from him. The echoes of our ancient literature

have verily rolled from soul to soul, dying out only as the language it was built from approaches extinction. How far is the same true of the literature of "culture," even in these days of compulsory education?

"Not that Irish literature gave no expression to purely contemplative and indoor thought. We have examples enough to show that this was not so. To one such instance the learned Italian Celticist Ascoli alludes in a passage of great beauty and pathos in the preface to an extremely dry philological work. He is writing of the poor Irish monk, who, toiling in his cell in a foreign land at the transcription of some Latin manuscript, stops to listen to the notes of a blackbird from a distant thicket, then, turning from his labour, composes in his native Gaelic a touching and beautiful ode to the bird, and inscribes the verses on the margin of his page. The song, written a thousand years ago, has lain in oblivion till in our day it was unearthed by the research of the philologist. There is a fine instance of Irish contemplative poetry in the *Leabhar Breac*, where a monk dwells on the weaknesses and wanderings to which even the monastic heart is prone. In another poem in the same MS. the poet commiserates a blackbird, whose nest has been robbed by cowboys:—

"Sorrowfully cries this blackbird;
The evil he has met I know;
Whosoever has robbed his house,
For his brood it was plundered.
The evil he has met now,
It is not long since I have met it;
Well I understand thy voice, O blackbird,
After the plunder of thy dwelling.
It has burned thy heart, O blackbird!
What this wilful person has done;
Thy nest without bird, without egg.
A story that is small trouble to the cowboy.
They used to come for thy clear notes,
Thy young brood, from beyond!
Not a bird now comes out of thy house
Over the edge of thy shapely nest.
The herd-boys of the kine have killed
All thy children in one day;
The same grief have I and thou;
My children they live no more.
O, Thou who hast formed the universe,
Hard we deem Thy partiality;
The friends that are by our side,
Their wives live yet, and their children."

Wit in the classic sense, the power of bringing more or less distant ideas into pleasing relation or contrast, is, as might be expected, a constant note of Irish literature. Hardly any other literature shows such a daring use of unexpected metaphor. "Blaze of a splendid sun," Aengus Céile Dé calls St. Patrick. Aengus himself is styled in turn the "flame over Bregia (the plain of Meath)" and the "sun of the west of the world." "To tell to you, men of Ireland, the miracles of Patrick," says an ancient prose writer, "would be to bring water to a lake!" "My love," sings a hopeless lover, "is the love of an echo." In the *Battle of Rosnaree*, an officer in retreat leaps into the Boyne, "and a wave laughed over him and he was drowned without life."

"Love of Nature has been from the earliest times to which our knowledge reaches a peculiar note of our national literature, especially of its poetry. The appreciation of Nature is by no means absent from Greek and Roman authors. It is prominent in the mediæval literature of Europe. It is, perhaps, what most endears Chaucer to

us, and it gives softness and sweetness to the heart-searching thoughtful pages of Shakespeare. But these, for the most part, confine their love of Nature to her amenities. To the Irish poet, all Nature, animate and inanimate, is dear. He loves alike her beauties, her splendours, her terrors. One of the most striking passages in Irish literature is a very ancient *ros* or rhapsody which represents Amergin, the legendary first poet of the Gaedhil in Ireland, as identifying his own person with all the forms and forces of Nature. The spirit survives down to the Gaelic poetry of our own age. In the person of an exile, Donnchadh Mac Connmara sings—

"Dearer than this land is the wildness of each mountain
Of the bright hills of Éire!"

Before the sixteenth century there is hardly any trace of effort to cultivate a prose style, no greater effort indeed than we might have met with in the traditional tales that the peasants have been telling during the nights of the past winter round their firesides in Tyrconnell, in Connemara, or in Corcaquiny. It is not, for this, to be thought that the older prose was rough, unpleasant, or devoid of graces. Uneducated Irishmen commonly display in speaking English an abundance of vocabulary, a variety, freedom and power of expression, of which Englishmen in the same station are quite incapable. But in speaking their own language, the Irish show a range of speech, a diversity of usage, a play of rhetoric, a power and delicacy of diction, certainly not excelled even by the educated classes in speaking English. As we go farther back in time we find the Irish language ever more copious in vocabulary, more nicely organised, and more apt for the expression of finer shades of thought. The literary class in old times consisted of men trained, after the fashion of the time, in the study of their own tongue. We can thus realize how, without effort and without pride in the form of their work, Irish writers could produce a prose literature not wanting in beauty and in power, of which the graces were of nature rather than of art.

"The greatest and the best part of Gaelic prose is narrative. The narrative faculty in the Gaelic mind is even more highly developed than the rhetorical faculty. The excellence of Irish writers in this direction may be ascribed to the conjunction of a strong and ready imaginative power with the habit of objective treatment already mentioned. No doubt our epic tales frequently show the power of narrative exercised in a fashion much too exuberant for our modern taste. Irish literature addressed itself, as we have seen, to open-air audiences, and open-air audiences cannot well be addressed in drawing-room tones. One notable feature of Irish tales is the ease and versatility with which the narrator launches into his theme. The interest in an Irish tale seldom lags for an instant, unless it be in those curious metrical interpolation which repeat in verse what has already been told in prose. In general, the narrative moves forward directly and rapidly to its conclusion. In later times writers became stylists, and the change was for the worse, the style becoming intolerably turgid with heaped-up epithets and long-drawn-out descriptions. Contemporary folklore has preserved the ancient manner with the most of its peculiarities.

"Poetry was the great object of literary cultivation in ancient Ireland. In Ireland, it can hardly be doubted, that golden link between language and music, the rhyming stanza, originated. In Ireland it attained its highest perfection of form. So perfect, indeed, was the form that it has been questioned whether the restrictions it imposed could have admitted of the writing of good poetry. It is to be borne in mind that, when it pleased them, the Irish poets cast aside the restraint of the artificial rules of the

"Even under the rigid rules of their classic metres, the Irish poets, trained to compose in these metres with ease, could produce poetry of no mean merit. I will conclude with an attempt to render in English verse the sense and spirit of a portion of one such poem. The subject is the Curragh of Kildare, in Irish *Cuirreach Liff*, one of the least likely scenes in Ireland, one would say, to inspire a poet's enthusiasm. The poem is addressed to Saint Brigid of Kildare :—

So his own fame hath every king."

Do'n té na c' reáchnann cluainte mná.

Νά α βάραι το ἴσον-τά, α γτόιν!

miceāl na buile.

C. Cao é an raḡar bail é, a mícíl?

III. Tá, ball gheannmair. Gleann fada, uaigneach fíadain, cnuic móra, ársa ar gach taobh de, ríochtán fíor-uirge ag iúit tré n-a láir, biolaí ag fáir ar bhuac an tríoctáin rin, agus liaet daoine buile bailigíte ar gach taobh de'n tríoctáin ag ite an biolaí agus ag ól an uirge.

C. Maire, Dia linn, a míicil, nac fuaiaic an biaó é!

III. Ní cunneacó pé mairmur ar óinne, geallaim óint.

C. Cionnur cáitir an aimir ann, a míicil?

III. Nuair fhoirear an áit, bí tuirre agus ocrar oim, agus an céad óinne a buail umam, do iarrar air iúit éigin le n-ite éabhairt dam. Níor iunn pé aet féadaint oim agus a céann do éromaó air. An méir oíob a bí am' coimgar, éogadair a geimn agus o'feucadair oim, agus ann roin éromadair air, agus níor cunneadair a éuilleaó ruime ionnam. Nuair ná fuaiair fneagha níor labhair a éuilleaó aet imteacó ag ite an biolaí leó.

Cúpla lá 'n-a óiaró rin bíomair ag ite agus ag ól, agus gan focal ar beul doinne', agus cao do feolfaide fá'n ngleann irteacó aet bó agus í ag óul i muga? Nuair feucó pí 'na tímceall agus cónaiaic pí an fíadantag go léir, do cunir pí an búirteacó airte ba éruaigiméilize dáir airis mo dá éluair iuaí. Píeabamair ruar agus o'feucamair uirite. Nuair bí an búirteacó criochnuigíte aice agus an macalla ó'éir í fneagairte feacó n-uairé ó'n rliab, o'iompuró pí ar a pálaib agus cúir pí an talam ói com geur a' bí pé 'na coraib. Éiom gac doinne' air agus níor bíóis glóir óinne ná beirig ann go ceann feacó mbliadán ó'n lá roin. Ann roin do éóg, reanóinne beag, a bí ann le fada, a céann. "Airisim géim bó," ar reiréan. O'feucó gac doinne' air, agus níor labhair óinne.

O'iméig feacó mbliadóna eile iul a bfuair pé rin fneagha. Pé óeireacó o'or-

gail gairín a beul agus óubairt, "Cáir airisim í?"

O'feucó gac doinne' ar an ngairín agus níor bóis doinne' a beul péin.

I gceann feacó mbliadóna eile do éóg feair móir liaet ruar a céann, agus o'feucó pé go feairgac ar an gceur óinne a búir ar an geimnag. Ann roin o'feucó pé go feairgac ar an ngairín, agus a bfuad anonn bó, ir é iúit óubairt pé: "Tá an gleann bóair agairb!"

C. Agus cao a iunnir ann roin, a míicil?

III. Táinig uaignear oim. Éugair feacó mbliadóna ag feiteam le caint an fíir big léit. Búreair ar feacó feacó mbliadóna ag bfuac ar éirte an gairín o óinne éigin. Ann roin nuair céarag go nóeairacó an feair móir iúit éigin fóganta, iré iúit a iunn pé iutor do cúir leir an geaint ar fad.

C. Am óáig, níor bíongnacó bó roin. Ir agairb a bí an gleó. Cuiréabair teinneair cinn ar an bfeair mboet.

III. Táinig uaignear oim-ra ann roin agus éánag a baile.

TRANSLATION.

MAD MICK.

C. Michael, aroo, where did you come from to us, or where did you spend the time during more than twenty years?

M. I have been in Glen na ngealt, Kate.

C. And what sent you home?

M. The loneliness, then.

C. Is that place far away?

M. I was travelling for a week before I reached it, and there is a week and more since I left it.

C. What sort of a place is it, Michael?

M. A very queer place, then, it is. A long, lonely wide glen, big high mountains on each side of it, a stream of water running through the middle of it, cresses growing on the bank of that stream, and a number of mad people gathered at both sides of the stream eating the cresses and drinking the water.

C. Wishá, God help us, Michael, is it not a scanty food?

M. It would not surfeit a person, I promise you.

C. How did you spend the time there, Michael?

M. When I reached the place I was tired and hungry, and the first person I met, I asked him for something to eat. He merely looked at me and bent his head again. Those of them who were near me raised their heads and looked at me, and then they bent down their heads again and took no more notice of me. As I did not get an answer, I did not speak any more, but went eating the

cresses along with them. A couple of days after that, we were eating and drinking, and not a word out of anyone's mouth, when what should be directed into the glen but a cow, and she going astray. When she looked around her and saw all the wildness, she uttered the most awful lowing my two ears ever heard. We all sprang up and looked at her. When she had finished her lowing, and when the echo had answered her seven times from the mountain, she turned on her heels and ran away as far as it was in her legs. Every person bent down again, and the voice of man or beast did not awake in the place for seven years from that day. Then a little old man who had been long there raised his head. "I hear the lowing of a cow," said he.

Everyone looked at him, and nobody spoke.

Seven years now passed before that man got a rejoinder. At last a little boy opened his mouth, and said, "Where did you hear her?"

Everyone looked at the boy, and no one loosened his own mouth.

After seven years a big grey man raised up his head and looked angrily at the first person who broke the silence. Then he looked angrily at the boy. Then after a long pause the thing he said was—"The glen is bothered with ye?"

C. And what did you do then, Michael?

M. Loneliness came on me. I had spent seven years waiting for the utterance of the little grey man. Then I was for seven years waiting to hear from somebody the boy's question. Then when I expected that the big man would say something good, what he did was to put a stop altogether to the conversation.

C. On my word it was no wonder for him to do so. It was ye that had the noisy conversation. Ye gave the poor man a headache.

M. I got lonesome then and came home.

NOTES.

ayú: there is no English word for this interjection. Irish people who speak English have made an equivalent for it—"yerra."

Corruigeáct=excess, in the sense in which the English word "odd" is used: Corruigeáct 7 píce púnc=twenty pounds odd, twenty pounds and something over which is less than a pound. [Corruá is the corresponding Ulster word: corruá 7 píce bliadáin is Englished "odds and twenty years.—J. H. L.]

Glenn na ngealt=the Valley of the Lunatics [about eight miles from Tralee.—J. H. L.]

Spoirim, I reach, future spoirfeao, infinitive spoirim; quite common in conversation. I do not find it in any dictionary. [In other places the form spoicim, infn., spoictam, is used. The word was formerly spoicim, spoictam. See Trí Bhoir-ghaoite an bháir.]

Bpeir, more, differs from corruigeáct in being collective: bpeir 7 bliadáin, a period exceeding a year; corruigeáct 7 bliadáin, a year and some days or months. Bpeir points to quantity, corruigeáct to number.

peavar ua laoghaine,

ANECDOTA FROM IRISH MSS.

XII. 1664

TRANSLATION—CONTINUED.

"Ye are welcome!" saith the warrior. "Ye shall have my good. Do ye likewise give me your good, even praying to God for me." So it is done. They go, and they went round the place of the burial and martyrdom of Peter and Paul. They come again from the East. Then a place is sought to be vacated for them. "There is a small hermitage here. A miserable hermit is in it. Tell him to go out," saith the king. "I give thanks to God," saith the hermit. "My earthly king throws me out, and my heavenly king enters. Come in now, O clerics!" "May it be lucky!" saith the cleric. "What do they say?" saith the king. "That it may be lucky for them." "Out of the land with them!" saith the king. "They are heathen. They shall not drink even the water of the land." They go thence that day's journey, till they came to a city there. The bishop, even their leader, was washing his hands in the river on the next morning, when he saw a wooden chest (floating) against the current of the stream towards him. It bounded upwards, so that it was in the bosom of the cleric. "Take this with thee to the king, O lad," saith the cleric. "I know not what it is that is in it." Thereupon it is brought to him. It is opened by him, and he saw in it six bars of silver, and a bar of red gold among them. He put them into a scale. There was not the weight of a pig's bristle (fleshworm?) in anyone of them beyond another. "Well," saith he, "let the clerics be called to us." Thereupon they come. "Well, O clerics, here is the decision of our quarrel. These seven bars here, viz., the six bars of silver, they are the six days of the week. The bar of gold, that is the Lord's Day. This is what I see, none of them is heavier than another. Now, this is the meaning of it. As none of these bars is heavier than another, so is none of the days of the week luckier than another. For it is the same king that gave them, and

he did not send evil on any of them more than another. Remain here, O clerics, and ye are good men, only do not talk of luck as long as you are alive."

Hence it is not right to pursue luck or fortune-telling.

NOTES.

no-ban-bia, *there will be to you*, 3. sg. fut., with the verbal particle no (used with future as well as past tenses), and infixed pronoun of the 2. person plural (ban).

atluéur oo Dia, *gratias ago Deo*, Zeuss, p. 438. Atluéur is the deponential form of atluigim, later atluigim.

airceio = éirgeo.

atcomnaic, *they are*. at-comnaic, *accidit*, with infixed pronoun of the 3. pers. plur. (na).

compaio, acc. sg. of compa, *a chest, coffin*. A compa ógaoi, "O golden shrine!" L.B., p. 74a.

frugeo, gen. sg. of fruge, cf. frugan .i. gusaire muc *pig's bristles*. Or it may stand for frugeo, *flesh-worm*, see Stokes' *Lives of Saints Ind. s. v.*

oo-r-pat, with infixed pronoun of the 3. pers. plur. (-r-). it-ib, *ye are*, cf. íram, *I am*, ípat, *thou art*.

rénaipect, *augury*, from rénaipe, *a fortune-teller* (LL., p. 294b., 22) = W. Swynwr; from rén, W. Swyn, borrowed from Latin *signum*. Cf. apair fuy naéan-epbaio i rénaipect, "tell him not to put his trust in augury," LL. 294b., 21. opaipect 7 gennt-lioect 7 rénaipect, L.B. 258b, 81.

KUNO MEYER.

February, 1894.

NOTES AND QUERIES.

(23) See proverb No. 30 (May). Is not adapta the same as hiarpa (probably a barbarism) = hearth?—*Finian Lynch*. Adapta for adarte 'pillow'? The Waterford word for 'hob' is hiarpa, obviously the English 'hearth.'—an bunneán adapa.

(24) See proverb No. 46 (May), rḡamaisḡ. Sgeamaisḡl (gen. -le) = 'yelping,' hence 'using cutting words.' Perhaps rḡamaisḡ is the same as rḡubaisḡ = 'uncover, unsheath': oo rḡubaisḡ ré a fiasla, 'he unsheathed (i.e. showed) his teeth, grinned.' We have a proverb in Iveragh—ḡairpe Saccanaḡ, opantán maopaio, ceann caiphe, ceirpeao caisle,—in ceirpea neite le naé ceap ionntaoib oo éabairt, 'a Saxon's laugh, a dog's grin, a bull's head, a stallion's rear,—these are four things that ought not to be trusted.' Sḡamh = 'grin' is very common: 'oo éur ré rḡamh air péin,' 'he put a grin on himself.'—*Finian Lynch*. Sḡamaisḡ: compare *scaman* = 'lung,' rḡamh (Coneys), 'a lobe of the lungs.' In Waterford, rḡeamaisḡl = 'loud full-chested barking,' Sḡamaisḡ therefore dative of rḡamaisḡ (verbal noun); an ḡadap (oo) rḡamaisḡ opt = 'the dog to yelp at you.'—an bunneán adapa.

(25) Proverb No. 93 (May). The proverb is here (in uib Reaéac) 'beirte ban nó óá ḡé óeug.' The story is that, one night as an old fox and a cub were prowling along a lane, they heard a great noise from within a fence. "Cao é seo?" said the cub. "Eirt!" replied the old fox, "ca beirte ban ann, nó óá ḡé óeug."—*Finian Lynch*.

(26) Sḡamh-oróce (May, p. 26 and note) is still used in Iveragh, but in the sense of 'long night.' When people are watching by a sick bed on a winter's night, one is sometimes heard to say to another, 'O! rí seo an sḡamh-oróce le tabairt puar ḡuinn!' 'Oh, this is the long night for us to spend up.' The expression 'sḡamh-oróce na sḡeorta mbliádan,' 'long night of the hundreds of years' is often heard.—*Finian Lynch*.

(27) Proverb No. 12 (May): "bróeann an fíunne rearb 50 minic, apas' cloc labpair ḡs ppeabao." Cloc labpair stands by the road from Carrick to Dungarvan, not far from Cúl na heorpa. Ages ago, on being sworn upon falsely, it burst in two.—an bunneán adapa.

(28) Proverb No. 53 (May): a beggar in Comeragh once said:—

Óá bfuigbinn-re bunneantaé, b' fuyur oo puar mé,

ḡsur focaí beir-mílir ní bfupeann ré fiasaí.

an bunneán adapa.

(29) The other day I heard from an old man the word cúl-leupaoí, meaning 'one who looks with covetous eyes on things put away in corners, &c.' from cúl, 'a corner,' and leup, 'a look, a glance.' Cúl-leupaoí expresses the action.—P. C.

(30) We owe the following to a Scottish friend: (a) In most of Scotland an óé, an óu, are said, but in Skye an a né, a nu, as in Ireland. (b) In Skye also oopur = oopur [camallt in Donegal = camall]. (c) In Atholl, a ship = laithas [this is lungeap, cf. lunge, ceasga, pron. lunge, ceasga, in Inishowen]. (d) In many places éaine is said for éainḡ [so in Cork also]. (e) In Braemar, when a knock is heard at the door, the invitation to enter is usually *staigh seach* [perhaps = old Irish raig irceac; it may throw light on the Donegal ḡuit seo = come here.]

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TO OUR READERS.

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In recent issues of the *Journal* a good deal of matter was given for the special advantage of learners of Gaelic. In our present issue we provide chiefly for those who can speak and read the language. It will be noticed that in this issue a very large number of new words appear for the first time in print.

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EASY LESSONS IN IRISH.

(The First Part is now issued in book form : see advertisements.)

EXERCISE XLIV.

§ 275. In Munster *b* and *m* at the end of the first syllable of words, are sometimes silent. The previous vowel is then lengthened to make compensation.

veimhin	(dev'-in)	Munster.
veimear	(dev'-ās)	(dei-in)
Suibne	(siv'-nē)	(dei-ās)
cuibē	(Kiv'-ē)	(see'-nē)
cuirne	(Kiv'-ne)	(Kee'-ē)
cuibē	(dhiv'-ē)	(Keen'-ē)
Eiblin	(ev'-leen)	(dhee'-ē)
		(ei'-leen)

This silencing of *b* and *m* takes place (1) when these letters are between vowel sounds, or (2) when preceded by a vowel sound and followed by *l*, *n*, *r*.

These peculiarities should not be imitated by beginners.

§ 276.

go veimhin, indeed
veimear, a shears
Eiblin, Eveleen, Eileen, Ellen
MacSuibne (mok siv'-ne),
MacSweeney
cuirne, memory

§ 277. Ní fuil cumhne ar bhé agam, fuair mé buille móir timh ó Miall. B'i an olann ar m'uan ós, agus fuair mé veimear ó Art; anois ní fuil an olann ar an uan. An raib Conn MacSuibne lib? Ní raib; b'i ré lé Caéal. Ní fuil an veimear agam, agus mé an veimear do Miall. An raib Conn timh? B'i, go veimhin, agus fuair ré b'ar. Atá Eiblin ós róp. Atá, go veimhin, agus atá ciall aici, agus ní fuil Máire ós, agus ní fuil ciall aici.

§ 278. I did not see Art MacSweeney on the island. He was not on the island, he was above on the cliff. I did not see the seagull on the water. Young Art has no memory yet. Con got a heavy blow from Niall, and he had no memory at all. The day is dry. Yes, indeed. Come with us.

EXERCISE XLV.

§ 279. At the end of words, *b* and *m* are sounded like *v*.

cior (kees), rent	*collaín (síl'-áv), empty
cliaib (Alee'-áv), a basket,	lám (Lauv), the hand
cleeve	*naom (Naev), a saint
oub (dhuv), black, black-	calaín (thol'-áv), land,
haired	soil

§ 280. In Ulster *b* and *m* broad, at the end of words, are usually pronounced *w*; thus, the well-known sentence—

v'it oain oub ub ain ar neamh
(deeh dhov dhuv uv ov aer nav)
is (deeh dhoo dhoo oo ou er nou) in Ulster.

This was the sentence quoted by an anti-Irish Irish.

* Connaught, foL'-áv, Neev.

man to prove that no one should learn the language, full of such strange sounds. The sentence was specially constructed for the purpose. It means, "a black ox ate a raw egg in heaven!"

§ 281. *Ná cuipí vo lám in mo póca, atá mo póca pollaím anoir. Bí an naomí ar an oileán, agus táinig an long vo'n áit, agus ní fáca an naomí an long. Atá an talamí daorí. Ní raib cior ar bié ar an talamí. Cuipí an cliaib ar an aral.*

§ 282. Put your hand in your pocket. My hand is small. There is a heavy rent on the place, and the land is not good. Con is not fair-haired, he is black-haired. The bag is not full, the bag is empty. Do not leave the basket of turf at the door.

EXERCISE XLVI.

§ 283. SOUNDS OF *b* AND *m* CONTINUED.

As we have seen, *b* and *m* at the end of words are sounded as *v*, as *lám* (*Lauv*), the hand; *naomí* (*Naev*), a saint. When a termination is added to such words the *v* sound remains, as *láma* (*Lauv'-ä*), hands; *naomíca* (*Naev'-hä*), sanctified.

§ 284. But, as a rule, *b* and *m* broad, anywhere except at the end of words, are sounded like *w*.

§ 285. This *w* sound unites with the previous vowel sound; thus, *ab*, *am* are sounded like (*ou*) in our phonetic key; *ob*, *om*, like (*ö*); *ub*, *um* are like (*oo*); *eab*, *eam* like (*ou*).

ab, *am* in Ulster = *ö*, in parts of Munster = *oo*.

§ 286.

<i>abainn</i> (<i>ou'-in</i>), a river	<i>gabair</i> (<i>gou'-är</i>), a goat.
<i>cabair</i> (<i>kou'-ir</i>), help	<i>leabair</i> (<i>lou'-är</i>), a book
<i>óóinnall</i> (<i>dhön'-äl</i>),	<i>siubal</i> (<i>shoo'-äl</i>), walking
<i>Donal</i> , Daniel	<i>tíbal</i> (<i>oo'-äl</i>), an apple

gabá (*gou'-ä*), a blacksmith

Rómac (*rö-äth*) before the, *used in ceud míle fáilte*

pómat, 100,000 welcomes before thee.

muilíonn (*mwil'-ín*), a mill.

gan (*gon*), without.

§ 287. *Bí muilíonn ar an abainn, agus bí Óóinnall ag obair iní an muilíonn. Fuair Óóinnall uball iní an eorpa, iní an muilíonn ar an abainn. Atá iasgáiríe ag siubal ríor vo'n abainn anoir. Atá an gabá ag obair iní an muilíonn. Cuipí vo leabair in vo póca. Tug Diarmuid an leabair vo máll. Ní fuair pé leabair ar bié uaim. Forgail an leabair móir. Ní raib an muilíonn ag obair, bí an abainn gan uirge.*

§ 288. There is a large salmon below in the river. Donal did not get a salmon in the river, he got a little trout from the fisherman. There is an apple growing above at the door. There are a cow and a goat below in the meadow. I have not a book in my bag, my book is in the barn. A thousand welcomes to (before) you! There is not any blacksmith (*gabá ar bié*) in the place. The blacksmith gave no help to Niall. The story is not in the book.

EXERCISE XLVII.

§ 289. *b* AND *m* CONTINUED.

In the beginning of words *b* and *m* if slender are pronounced like *v*, if broad are pronounced somewhat like *w*.

§ 290. In Munster *b* and *m* broad, followed by a LONG VOWEL, *á*, *ó*, *ú*, are pronounced *v*.

§ 291. Thus—*Mó mátaí*, my mother (*mú wauh'-er*), is in Munster (*mú wauh'-ër*). This sound we shall mark by a capital *W*.

EXAMPLES—

<i>a bá</i>	<i>ä Waudh</i> ,	his boat
<i>a bpió</i>	<i>" Wrög</i> ,	" shoe
<i>a bó</i>	<i>" Wö</i> ,	" cow
<i>a mátaí</i>	<i>" Wauh'-ër</i> ,	" mother
<i>a mála</i>	<i>" Waul'-ä</i> ,	" bag
<i>a múinín</i>	<i>" Woor'-neen</i> ,	O darling
<i>mo bpión</i>	<i>mú Wrön</i>	my sorrow

Mac an báird (*mok än Waurd*), son of the bard, Ward.

a múie (*ä Waur'-ë*) O Mary.

a múie (*ä Wir'-ë*), O Mary, the Blessed Virgin. (*Hence*, *wirra-wirra* = O Mary, Mary.)

ataí (*ah'-ër*), father.

§ 292. *Ní iasg ar bié in mo bá anoir, atá mo bá pollaím. Cuipí an rílling in mo mála. Atá mo bpió vub. Fuair mé bpió úi iní an ríopa. Fuair mátaí bair iní an oileán úi. Ní raib uirge iní an abainn, bí an aimpéarí tíum. Ní raib túime ag mo mátaí.*

§ 293. My boat is heavy, your (*vo*) boat is empty. I found your boat on the land. My mother is not alive now, she died in Ireland. Daniel Ward came to Ireland and died. My mother got a pound from my father and she gave the pound to Niall.

My cow was not white, she was black. My shoe was not wide enough.

EXERCISE XLVIII.

ASPIRATED SOUNDS OF C

§ 294. C BROAD, when aspirated, is sounded like *gh* in *lough*, *O'Loughlin*, as these words are usually pronounced throughout Ireland. It is a rough guttural sound, not a mere *h* sound. We shall represent this sound by CH (capitals).

- § 295. á-ro-ma-cha (aúrdh moCH'-ä), Armagh
 áct (oCHth, usually á, oCH), but
 bealaé (bal'-äCH, bal-oCH', *Munster*, way,
 road
 loé (LüCH), a lake
 „ mearğa (mas'-Kä, L. Mask
 „ uair (oo'-ir), L. Owl
 loé-lannaé (LüCH'-läN-äCH), Dane, Danish
 o'loé-lainn (ö LüCH'-läN), O'Loughlin
 pí (ree), a king
 reácpán (shaCH'-raun, shaCH-raun', *Munster*),
 astray
 teáct (taCHth, t-yaCHth), coming
 ar reácpán, astray
 as teáct, coming

§ 296. a, his, causes aspiration; as, a bean (ä van), his wife.

§ 297. Fás an bealaé, a Seumair! atá an pí as teáct anoir, fás a bealaé (val'-äCH). Ní fuil long ar bíe ar loé uair, áct atá báo beag veap agam ar loé mearğa. Ní fuil an capall in ar leuna, atá ré ar reácpán. atá bealaé fava ó baile atá cliaé go h-á-ro-ma-cha. Ní fuil Domall as teáct a baile ó'n Oileán úr póp.

§ 298. Do not be in my way. There is fish enough in L. Mask yet. There is a fisherman on the lake. The boat is going astray on the river. The Danish King died on an island in the lake. Cahal is coming home from America. I did not see James in Armagh.

EXERCISE XLIX.

§ 299. c CONTINUED.

- feuc (faeCH), see! look caillleá (Ka'-äCH), an old
 at! woman, hag, *colliagh*
 boct (büCHth), poor laéa (LoCH'-ä), a duck
 buaéail (booCH'-ä), a boy, lué (LuCH), a mouse
 a herdboy teáé (taCH), a house

§ 300. Only: I have a horse and a cow = atá capall agus bó agam. I have only a horse = ní fuil agam áct capall, *lit.* I have not but a horse.

§ 301. The sound of CH, at the beginning of words, requires a little practice; as mo capall (mü CHop'-äL, not so soft as hop'-äL) my horse.

§ 302. Dia vo beata (dee'-ä dhü vah'-ä) *lit.* God thy life, is a salutation often heard = Welcome, Hail. In Connaught Sé (shae) vo beata. Beannaéct leat (baV'-äCHth lath), a blessing with thee; good-bye. Beannaéct lib, a blessing with you (when speaking to more than one).

§ 303. Ní fáca mé fear ar bíe as an voipar. Bí fear boct as an voipar anoir, agus bí mála móir aige. Feuc! atá lué ar an uirláir. Fuair mé laéa ar an loé, bí pí ar reácpán. Ní fuil long as mall, ní fuil aige áct báo beag. Dia vo beata a baile, a Seumair. Ní fuil mé in vo teacé (haCH), áct bí mé in ar an teacé eile. Beannaéct leat anoir.

§ 304. Cahal had only a little horse. Put the hay in the farm, do not leave a thraunneen on the floor. See the salmon in the river. The trout is coming down the river. Peter is poor, he has not a shilling in his pocket. The house is small. Conn is not in the house now. I have a house in Armagh. The lad is young. There is an old woman at the door.

EXERCISE L.

§ 305. c slender aspirated is pronounced almost like *h*; or rather, like *h* followed by *y*. In Munster, it is just like *h*.

voioceao (dhreh'-yadh), a bridge, voioceao-áta, Drogheda (the bridge of a ford). píce (fih'-ye), twenty.

míceál (meeh'-yaul), Michael.

§ 306. Exceptions: ceana, already, before, is pronounced han'-ä, not h-yan'-ä; eugam, eugat, euge, towards me, thee, him, are pronounced hug'-äm, hug'-äth, hig'-ä; the termination eáct is usually pronounced like áct, oCHth, not aCHth.

§ 307. píce capall, twenty horses. Notice that capall has the same form after píce as if it meant one horse.

§ 308. atá voioceao áro as voioceao-áta, ar an abainn áluinn. Ná fear ar an voioceao. Ní fáca mé míceál in ar teacé. Tar liom go voioceao-áta. Bí mé in ar áit ceana. Tug mé píce punt vo mall, agus fuair ré punt eile ó m'áthair, áct ní fuair ré rílling ar bíe ó mo máthair.

§ 309. I was not in Armagh before. I have twenty sheep, but I have no lamb at

all.* There is a large door on the house, and a high window. There is a river at Drogheda, and another river at Dublin. There were a hen, a duck, a lark, a seagull, an eagle, and another bird in the house, and they died.

EXERCISE LI.

SOUNDS OF *o* AND *g* ASPIRATED.

§ 310. *o* and *g* aspirated (*ò* or *oh*, *g* or *gh*) are pronounced in exactly the same way.

§ 311.

A. At the end of words, *ò* and *g* are SILENT.

B. In the middle of words, *ò* and *g* are SILENT.

C. At the beginning of words:
ò and *g* slender are sounded as *y*.
ò and *g* broad have a guttural sound not in English, and which we will represent by the Greek gamma (*γ*).

§ 312.

EXAMPLES.

eoḡan (ō'-ān), Owen	ruaò (roo'-ā), red, red-
*Euòmonn (ae'-māN),	haired
Edmund, Edward	rliab (sh'ee'-āv), a moun-
fiab (fee'-ā), a deer	tain
gráò (grau), love	tráénóna (thrauh'-nō-nā),
nuab (Noo'-ā), new	evening
aoò, Hugh (ae <i>Munster</i> , ee <i>Connaught</i>).	
laog, a calf (Lae " Lee ").	
O'Laogairie (ò Lae'-ār-ē), O'Leary.	

§ 313. From *aoò* are derived *mac-aoò*a (son of Hugh), *i.e.*, Mackay, Mackey, Magee; and *o'h-aoò*a (grandson of Hugh), O'Hea, Hayes, Hughes. *aoòagán* (ae'-ā-gaun), = little Hugh; hence, *mac-aoòagán*, Egan, Keegan.

§ 314. *Gaeòilg* (Gae'-il-ig), the Irish-Gaelic language, usually pronounced (Gael'-ig); in Munster (Gael'-ing); *Beupla* (baer'-Lä), English.

§ 315. *Atá aoò Ruab O'Dóinnail ag toul go tíri eile.* *Bí fiab ruab ar an rliab.* *Ní fáca mé fiab ar bíe ar an oileán.* *Ní eug aoò O'lléil gráò do'n ouine eile.* *Ní fuil Euòmonn fuar ar an rliab; atá an trápé-nóna fuar.* *Ní maib Beupla ag aoò Ruab, aet bí feari eile leir, ag toul a baile, agus bí Beupla agus Gaeòilge aige.*

§ 316. Morning and evening. A cow and a calf. The calf is red, the other calf is black. I have not any news (new-story, *rgeul nuab*). I got no news from Edmund. Owen Roe O'Neill died in Ireland. Hugh O'Leary did not die in Ireland, he died in America. James Reegan came home to Ireland from America, and he died in Ireland. James has no Irish yet.

AN OLD HYMN, FROM THE
ARRAN ISLANDS.

AN EISEIRGE.

[*'San unniir 46 do'n lhp'leabair clóbuair leab' curo do na fearn-vuanair epáibteaca atá ag muinntir na háirann fíar. Fuair mé a n-unnióir, mar aoubairt mé éana, ó Máiirtín 'ac Fualám (Mac Fualám)—Folan 'ran m'Beupla) i nliurmeaóóin 'ran ramhíab do'n bliadain 1892. Sul do cuireab' i gcló iao, fuair Máiirtín báir. Fear mairé, meanhíac, macánta, Gaeòilgeóir clirte, fearcáirde cumapac, beab é. Níoir ouine é náir éurí ruim i n-a éangaró óútéarais. Ir iomóa fearn-Gaeòilgeoir foglamta, feari ceurta abhíán nó rgeularóe san ríit, ar a nveuntar an fearit-laoró b'rónac ro, tarí éir báir o'fagbáil do. "Tá ré iméigíte 7 a curo Gaeòilge i n-éinfeacé leir;" cáil nac mača coróce ar "Máiirtín mairtí," marí do bí ré nímeuac ruam ar a curo Gaeòilge, agus do míim ré dá éloinn í do leugab 7 do rgeiróabó, níirí marí o'foglam ré féin ó n-a ímpeairib í. Ba móir an rgeul liom báir an fíir re, 7 baó mian liom an meuro ro fuar do rgeiróabó i n-onóirí dá ainm 7 i gceimne Gac fearcúir 7 Gac comhíaró do punneamar, mé féin 7 é féin, le éirle go riamramail, 7 fóir le rompla do éabairt do muinntir na Gaeòilge ar an nóir ar féiríir leó Gac níó do éunamí dá nolištearí uata do éangaró a ímpearí.*

Ir ó 'n bfeairi ceurona 7 pa'n am ceurona fuairí mé an vuan ro leanar.]

* *Munster*, ee-om'-āN.

- (a) Abair do òrain, m'ar maic leat é ;
 1r léigeannt i nac seirdeann ar gcúl ;
 1r òrain i nac ngabann rual,
 Cairdeal áro bí ag Rìg na nòul.
 D'réimise òrain a' an òrain,
 "òrain anam" fòineannar í,
 Uimhuighe c'raibhteac fialmhar glan,
 D'hoicead fìl euba í.
- (b) Tioragad, uimhuighe, agus d'èiric,
 Ait'ighe d'ar 7 d'òcar maic,—
 Sin é an teagairt eus Mac Dè
 Dá eaglaig fèin ar a b'òcar tair.
- (c) Téighe 'un A'pinn gan do b'òga,
 Agus ná deun mórtac'ar ar do b'iat,
 Agus beannuighe f'ar d'ò do'n boct
- (d) Ar a b'feicrò tú d'arigead 7 d'òr,
 'S ar a b'feicrò tú do ceolta c'oir
 (c'or?),
 Ní feicrò tú f'laighe f'ile Dè go deorò
 Gan leabarò 7 gan d'èiric na mboct.
- (e) Deun go min leir an mboct,
 Agus cuir cneit ar a c'oir;
 Agus gur mói an d'iol d'èirice an boct
 Agus go n'eadarò Mac Dè 'n-a
 puot
- (f) Go d'èirò lá Sliaib Slion (Sion?) na
 f'luas
 Cé gur d'èir ar n'ghe 'nà an gual,
 Cé gur d'èir d'èir anoir do d'èir,
 Maria (muna) d'èir d'èir ar d'èir tú
 fèin
 Caom p'ar na f'leas, m'ar f'èir d'èir tú,
 Cuir na d'èir d'èir f'ò na m'le
 cuma
 C'oròe glan c'raibhteac n'èir d'èir
 ceac uimh,
 Nac m'le f'èir lé p'ad 'nà beul ar
 rual (?)
- (g) Nac iom'ò m'ar d'èir maic leagad
 Agus p'ad ar' ar bun (m'ar?) a ead.
 M'ar d'èir m'ar 1 leir na f'leas,
 Teir (=tar) a C'orò, 7 d'èir do
 d'èir.
- (h) 1r p'ar f'èir f'èir,
 Baile 1r (b)uaine 7 1r f'èir d'èir,
 Baile gan c'ill gan c'oir,
 Ní p'ad mé fèin 1 n-a d'èir 'nà 'n-a
 c'oir.
- (i) A'c m'ar 1r maic le C'orò mé d'èir
 d'èir m'ar liom g'ul anonn,
 M'ar d'èir (muna m'èir d'èir) a d'èir a
 d'èir d'èir l'ion m'ar,
 1r d'èir mo d'èir 1 d'èir,
 Agus mo d'èir nac d'èir do d'èir.
- (j) An d'èir do d'èir d'èir d'èir
 'S d'èir d'èir d'èir d'èir
 Sinead é m'ar an uimh mo f'inte (?)
 Cloca m'ar clonca (?) d'èir,
 F'èir d'èir ar d'èir na d'èir
- (k) 'S d'èir d'èir f'èir d'èir d'èir
 Contam'ar (?) ar a d'èir d'èir
 Go d'èir d'èir é ó d'èir na d'èir d'èir
 d'èir d'èir d'èir d'èir d'èir,
 D'èir d'èir d'èir d'èir d'èir,
 Ag na d'èir d'èir f'ò d'èir;
 D'èir d'èir é go d'èir na d'èir
 n'èir
- (l) Maria (muna) d'èir d'èir d'èir d'èir
 d'èir d'èir
 Nó uimh d'èir d'èir na d'èir d'èir
- (m) Nac maic d'èir d'èir d'èir a d'èir
 1r ní f'èir 'nà a d'èir;
 Ní d'èir d'èir f'èir d'èir na d'èir,
 Lao d'èir an d'èir 1 d'èir na
 d'èir,
 Agus f'èir d'èir d'èir d'èir a d'èir
 d'èir,
 Nac d'èir nac d'èir d'èir d'èir d'èir
 d'èir (d'èir),
 'S d'èir d'èir é d'èir ar d'èir do d'èir,
 M'ar d'èir d'èir d'èir d'èir d'èir
 ar mo d'èir d'èir lé mo d'èir d'èir
 d'èir

- (u) Lao òo túmiling a Mac aghao
 Càit tñí máite in òo lápi i'otairge;
 Rug tú é i mainfeuri a'pail;
 'D'oil tú é ari òo glúna geala;
 Míori lig tú òeori óá fuil faoi éalain,
 Nó go nveacáir pé óá éar'gairt
 Ari leacmaíca veaigsa . . .
- (o) Maíi báipi panta na táimigí
 Éarimaó
 Longínur a'pirt (=òo ípíoir?) an
 trleag oirt
- (p) A 'Día óilip, gupab é òo míle beacáó!
 Míori óiob-pe (óioib-íó) oligteari tava
 (oavain),
 Aét óinn uile go léipi na peacéaig.
- (q) Ní ba ná caoimig éug tú a'pam
 Aét òo bócaíi goile (=o'fuil a) óóip-
 teao faoi éalain;
 Éríeg na naonh tú a'p na hearpail,
 Éríeg Míceál tú, an t-aingeal,
- (r) Táimig na tñí Míuipie óá f'áipie,
 Míuipie Óg b'pónac veacmaí
 Folc-í'gaoilte a'p í gan tapa,
 'Deoipí 'n-a ípíotáib léi 'n-a leaca;
 'N uairi éonnaic pí an feoil, an éuma
 bí ari a leanb,
 Ag an o'pream veamian bí gan bairve,
 Éumil pí pui'p ar bor,
 'D'iallacáirve peamípa teannta lea-
 táip
- (s) A Éríopó, ó éapila 'Día go maic leat,
 A Míic na hÓige míne geala
 Fuairi an e'pinn ceup'ra óá í'gamaó
- (t) 'Sé beipi fo'gímaí mo'ámaíil maípeac,
 'Sé beipi geimípeao líonmaí leata,
 'Sé beipi pamípaó o'píé'vamaíil teapímaí
 'Sé beipi aimpíri éinnite gao'cmaí eapí-
 maí'g ann.
- (u) A Míuipie m'óipí-b'píogímaí maípeac
 Ír uait-pe íolipmíg to'pao na mbean-
 naét . . .
- (v) Éugavaip cuairt anuap ó 'n aingeal
 Ír ionnnur (?) anuap glúair an
 t'ácaip
- (w) Mac í an Eiréipíge ír feapíi óá gcuálaí
 maíi
 Ag cléipeac éleabapí na ngeall (?),
 Íora e'píopó beic 'g'ul m'p an épíoir
 'Éip a épíocao lé e'pinn . . .
 Rí geal agur a éaom (?) lé e'pinn,
 Rí nápi éumgíil maíi . . .
- (x) Éeilgeavaip 'n-a íuít (?) anall
 Agur g'pípeavaip féim Mac 'Dé go
 teann,
 Cáiteavaip an trleag pó n-a b'píonn,
 Agur épíoit an trleag o'vine oall,
 'D'vine oall a'p é 'teacé 'n-a óall,
 'S an trleag m'píe 'n-a óeap-láim,
 'N uairi t'píomaó e'neic an oailí
 Pó óalta ari o'gígeapíma (?)
- (y) B'píat'lin geal 'g'ul pó íora
 'Mearg na pí'gce 'g'ur na ílua'g . . .
 Annípin a g'pípeavaip féim Mac 'Dé
 beannuigte
 'S cá maib (?) a leabairó anoir 'pan
 úipí
- (z) Táimig na tñí Míuipie, na tñí pí'g,
 Na tñí faoi pó n-eunlaib (?),
 Pó n-a mbopa co'pípa ír pó n-a mbeagán
 mánla,
 Agur íao á caoíneao ari o'gígeapíma.
- (aa) 'N uairi éuala Míuipie an fuil tinn
 A Mac mín geal óá b'p'gáil (?),
 Tóig pí na tñí bopa co'pípa
 Pó n-a puorta veipin (?) geal (o'píim-
 geal ?)
- (bb) Siúo í an fo'gíro fuairi g'ut
 Siúo íao na bopa òo bualaó
 Siúo í an fo'gíro òo fuairi
 'Dó fo'gíro a t'píag-bualaó.

(cc) *Ní'l maicéad ró t' aoir ann, a íllic,
 Nám baicéad na cinn síob i n-éimpeáct;
 Ní'l aín ná cuibe (?) cnuaró
 Naé bpuil lán dá móir-íluas.*

(dd) *Ní hé rin ir mioré liom féin,
 Aét t'feiceáil ró ériann na páipe,
 A muirte ir síle 'ná an síuan,
 'S a síuín naé nveapna oíoiébeap!
 Ir tú banníogán flaitir: Dé,
 Ir tú bpiet (eam) gac bannpéir,
 Ir tú mo ílláitir gan loct
 A'ir nio ar bit ar áil leat, síuibir é.*

(ee) *Ní'l don éumneocáó oíia (=uippe) lé
 mo buaró,
 Ir veupiaó i lé n-eug.
 Séabao pé neam ó Ríó na síueúct.*

NOTES.

This piece seems to be made up of fragments of several recitals. Only a small portion of it has any relation to the Resurrection, from which the poem is named, *éiréipge* (as pronounced, *ar-eróip*). Other parts of it treat of the birth, youth and passion of Christ, and of the duties of the Christian. The poem addresses sometimes the hearer directly, at other times the Virgin, at other times the Saviour, at other times it is simply narrative. The parallel passage that I have been enabled to cite at (*h*) proves two things: first, that the poem is made up, as I have said, of remnants of other compositions; and secondly, that part at least of it is of considerable age, dating back to the time when there was a community of literature between the Gaelhíil of Ireland and of Scotland. The parallel also serves to illustrate the corruption of language that the poem has suffered. Much of it was unintelligible to the reciter. It seems as if some passages have been transposed, and others perhaps omitted. It is not unlikely that other versions of this poem, or of parts of it, are to be found elsewhere in Ireland or Scotland. If they are to be found, they should be taken down and sent to the Editor of the *Gaelic Journal*.

(a) I am inclined to think that the *paróip* mentioned in the first two *ceáipnna* is not the following poem, but the *Pater Noster*, formerly called in Irish, "an *paróip*," and that the two stanzas belong to a poem in praise of the *Pater Noster*.

"*paróip anam*" *féipeann i, Pater* of souls (is the name) that befits it. For *féipim*, the word now used in Aran is *poileann*.

(f) *Lá* here seemed to be pronounced *laéa*, as written in Scotland (Old Irish *laíte*).

(h) The following lines occur in a poem in the Turner MS. printed in Cameron's *Reliquiae Celticae* (Inverness, 1894), edited by Alex. McBain, M.A., and John Kennedy, a volume of rare interest to Gaelic students:—

"*Ir beag oim ípponn fuar flúct
 Baile bité-buan ir fearb oecó
 Baile tá gun éill gan éoir—
 Cho uéio mé ann a óir nó ó'eac."*

The last verse should evidently read *ní paéa mé ann* (or *náp téúeao ann*) *ó'eac ná oo óoir*. It may be added that the MS. containing this quotation is supposed to be a century and a half old.

(k) *Contamatar*: the reciter did not understand this. It may be a corruption of *consummation* (*est*), the last words of Christ on the Cross.

(o) *Longinur* (pronounced *longaonur*, *long-ionur*) was unintelligible to the reciter. It is the name of the centurion who was present at the Crucifixion.

(cc) *am* = *áit*, a *kiln*.

mac Léiginn.

GAELIC NOTES.

Dr. Shaban, of the Catholic University of America, who has recently been doing splendid work in the cause of Celtic literature, has contributed a very able article to the *American Catholic Quarterly*, in which he deals, in a most attractive manner, with the literature of the Celtic people. The article is beautifully written, and it is to be hoped that it will be reprinted and widely read.

The *New Ireland Review* for August contained a paper by Rev. Dr. Barry on MacPherson's Ossian.

The Henry Bradshaw Society is to publish a new edition of the Antiphony of Bangor, and of the Martyrology of Marianus O'Gorman.

The Marquis of Lorne has written the libretto of an opera entitled, "Diarmid and Grainne," founded on the Irish story. Mr. Standish O'Grady has written a novel called "The Coming of Cuchullin."

The August number of the *Celtic Monthly* is the best that has yet appeared. Send 4d. for a specimen copy to Mr. John Mackay, 17 Dundas-street, Kingston, Glasgow.

Mr. Alexander MacBain of Inverness proposes to publish soon a Scottish Gaelic Dictionary in one volume, price 7s. 6d.; containing after each word its meaning, and the various forms of the word in Irish, Welsh, and other Celtic languages, with references also to its probable pre-historic form.

MacTalla improves with every week. The *Turus Domhuail Bhán* is one of the finest specimens of Gaelic prose ever printed. With the issue of July 7th the third volume was commenced.

The *Weekly Sun* recently contained a very favourable notice of this Journal, written by "An Shuler," an *publaípe*. In another weekly paper attention was directed to the fact that in the year 1803 there was baptized in the Isle of Thanet "a child who rejoiced in the name of Boetius Egan." Anyone acquainted with Irish literature could at once have said that Boetius is but the conventional Latin form of the old Irish name *basóigalaé*, a name that for centuries has been hereditary in the old family of the MacEgans. The late Father James Keegan was a member of the family.

The words irregularly pronounced in Irish are not very numerous, and if properly classified would present little difficulty. When the easy lessons are completed an

12. Τά αν bainne ag'oul in aóapcaib na mbó, the milk is going into the cows' horns. Said when they are getting dry.
13. Τά ré pa muilíonn oim, 'tis failing on me, *lit.*, going into the mill.
14. Cuip' vo bócap' óiot, bérò vo pac go h-euotiom oit. Má'r eaoitiom, ip' pupa' dom é iomcap', start off, your luck will be light; if so, 'twill be easier to carry. The word bócap' is often omitted, as, cuip' óiot, go a-head, start; bí ré ag cuip' óe, he was going a-head.
15. Níoi cáill fear' an cóolata muin é, the man of sleep (who sleeps) never lost it. Said by a sluggard.
16. Nuair' bíreann an bolg lán, bíreann na cnáma aig iapiar' an tpuaimniop, when hunger is satisfied, the bones want rest.
17. Cionnop atá vo gáipiar' ag teac' ap' agar' ? Níl ré ap' fógnaib; o'pázar' ré óia é, agur' o'páz óia púm-ra é, agur' eaoitann ap' aon o'iméig an tiabal aip, how is your garden doing? 'Tis not doing well; I left it to God, and God left it to me, and between us both, it went to the bad.
18. Maia (muna) bfuil ré pan rparián agam, tá ré 'r'na cnáma agam, if I haven't it in my purse, I have it in my bones (reply of a lazy man).
19. Fear' puap' failligeac. Fear' bueag' bneun. Examples of alliteration. Fear' puap' fava feupógac failligeac.
20. Τά a' oóit' o'fear' ann, he's a good enough husband for her; so, also, tá a' oóit' o' mnaoi innte.
21. Nuair' bíreann an leabap' agam, ní bíreann an léigeann agam, when I have the book, I have not the learning, *i.e.*, don't know how to act, when I have the opportunity.
22. Tabaptar' uí Chaoim, agur' a' óa' fúil 'na óiar', O'Keeffe's gift, and his two eyes offer it. For O'Keeffe, uí bhain and uí Néill are also used; the former seems to be right, as it has assonance with óiar'.
23. Bár na gcat pan eapmac' euáat, the cat's death in spring to you!
24. Bupreac' a' bupúac' ap' vo cnámaib, breaking and bruising on your bones. In Cork, also, cop' cuice pút, a' iao go bupre pút, hens' feet under you, and they broken.
25. Bapúac' a' beápmac' oit, beating and injury (gapping) to you.
26. Ní céaoócainn ap' m' anam é, I would not wish it (permit it) for my life. [In the West is said, ní céroneócainn, or sometimes ní éieroneócainn. Also níoi céronig'ce liom. They also use cumá; ní cuip'inn púnt' 'na cumá, I would not wish it for a pound.—E. O'G.]
27. Níoi céauig'ce óuit ap' bpóig' vo éoire veire é, 'twould be a hazard for you.
28. Ba lag liom é a' óeanam aip, I would think it beneath me (weak, mean) to do it to him.
29. Tpopúac' an éuit céann-pinn; iteann-peoil a' ní ólann bainne, the fast of the white-headed cat, it eats meat, and does not drink milk (compare "strain at a gnat but swallow a camel.")
30. Ip' fear' pial é Seagan, nuair' bíreann a' bolg réim lán, John is generous when he himself is satisfied.
31. Ní maipcie (maipcia) go baille agur' ní baille go buile, no martyrdom great as blindness, no blindness so great as madness.
32. Léig'ac' cabap' na h-abann oit, the melting of the froth of the river in you.

children do—'rín a haon, 'rín a dó, a trí, &c., 'that is its (the hand's) one, two, three, &c.' Note that the particle does not occur before any numeral higher than 10, the number of fingers on both hands. We never find a tríce, a ceuro, a mile. It is true that after a preposition ending in a vowel, the particle becomes 'n,—ceasraíma do 'n veiré 'a quarter to ten.' But this may have arisen from a later confusion with the article when the n of the article began to be dropped in contact with consonants, and restored when a vowel came into contact with it. Even in such cases, the numeral particle still differs from the article by preserving its h before vowels, as in ceasraíma do'n haon 'a quarter to one.'—Mac Léiginn.

present a new surface. There is another use of the word seen in Keating's poem:—

beannaíte leat, a ríghibinn !
 go h-imir aobhinn ealta,
 truaig naé léir dom a beanna
 sío sháde a teanga deargas.

What is the meaning of the last line, or is it a corrupt text? (c) pátae, *mystic* would seem the best translation. (d) péitile means, I think, a tough hand, péitileós is common, meaning the broad flat tendons of beef. [This note and the Cork proverbs in this issue were sent by a writer who does not give his name].

MAYO GAELIC.

an bóitín buiré.

Tá mé tinn
 7 ní'l mé lán
 ní móir naé gcomnuroéann
 an éiríe in mo láir
 as cummnuigao ar an uair
 bí mé 'r mo shiá
 guala ar gualaimn
 7 lám ar lám.
 Cuairé mé riap
 an bóitín buiré
 ar fúil go bfeicinn
 iún mo éiríe
 ba dearg í a shuair
 'r ba sear a dá éir
 as reola na bó
 'r as dealuigao an laoiré.

Go nroingantair fíon
 do'n ttríuic ro riap
 luadair glap
 do'n pannairé éirín
 páirceannairé bána
 do bairín an fíraoiré
 páiric do do shiá-rá
 ní páigrao mo éiríe.

Tá tuile 'ran abaimn re
 naé ttríáigiré go lá
 tá imniré mo-móir oim
 naé bfeiciré mé mo shiá
 tá ariamng in mo éairé
 ní beiré mé mí beo
 muir ttríuic riap ar cuairé asam
 uair nó dó.

(34) In a copy of the song *Pan ar an baile am' éomair*, taken down by me from John J. O'Donnell, Ranafast, County Donegal, the second couplet of Stanza I. runs:—

'Sé aoeuao shac uinne pá'n éuán, 'nuair a éainic
 mé anuaf pá'n éiré,

"O! aieirigim go maie ar vo shuaim gur fear éú
 'bhuil puais do'éiré;" and the words, *Ceasraíma do'n haon beas ós*, begin Stanza II.

The phrase "*galún tí' dhoimnaíl*" had the following origin, according to Mary O'Donnell, an old resident of this island:—Some six or seven score years ago, a pedlar named Dominick O'Donnell, of the Rosses, was treating some of his supporters in a public-house, after a faction fight. The party numbered sixteen, and O'Donnell, wishing to order sixteen half-pints (*i.e.*, a gallon) of whiskey for them, ordered by mistake sixteen gallons! When the mistake was discovered, he refused to cancel the order, and the expression "*galún tí' dhoimnaíl*" passed into a proverb. They say at a feast, "*tá shac reort ann ro éom parring le galún tí' dhoimnaíl*."—Anthony J. Doherty, Cruit Island N.S., Co. Donegal.

(35) *Opae*. This word may be *opaoi*, in the sense of magus or demon; the phrase *opae rgeul* would then be synonymous with *deamán rgeul*, *diabál rgeul*. By the way, *diabál* (now *d-youl*) must once have been more correctly pronounced *deé-á-wál*, for as a euphemism they say in Mayo *t'anam ó'n, reé-oul*. In W. Cork, *ree-ál* is used commonly for *diabál*. But possibly this may be *rué-diabál*, or connected with *ruabac*, which is also used=*diabál*. The word *glám*, with *ai* short, not *ái*, means a very loud shout, from fear or excitement. Different from *glám*, which is a greedy seizing of something.

(36) *Stró* is a pretty common word. Suppose you are walking the street about your own business, and some fellow would fain avoid his own company for a spell, and take yours instead, the accosting you of such a fellow would be "putting a *stró*" upon you. The idea of not being wanted by the *stróe* is always present. [To this I may add the following use of the word:—(1) *tr móir an stró a raib riap ann*, great was their affluence, or wealth (Donegal); (2) *ná véan stró ar*, do not be conceited about it (Arran Islands); (3) *gun móirán stró*, without much difficulty (Galway). E. O'G.]

The above are sent by S. M. O'R., from whom we hope to hear oftener.

(37) Some notes on *trí* *bior* *ghaite*. See index. (a) *véas*, teen, ní fúil rí ar a véasairé fíor, she is not out of her teens yet; (b) *dearg*, prepare. It is rather (reddening) ploughing or turning up ground so as to

Ólaim, ólaim,
 ólaim oíam,
 focaim, focaim,
 focaim ó á ceann
 tá fírling ar an mbeoir
 7 feoiríng ar an lionn
 'r cé fearr le Dia 'oo cóinníúe tú
 ná tírdeáct liom?

O Mhicéál Mac Ruóiríge, ógánac ar
 condae Múige Eó, fuair mé an t-abhán
 ro Dia Domnaig an vaira lá ríceao oo mí
 lúil, 1894.

Eoin Mac Néill.

WEST CORK GAELIC.

ORDOGS FEASA FÍNN MÍIC CUMAILL.

Lá dá mabhar ag fuíbal coir abann oo
 capao oim an gairgíreac ba mío dá bpeaca
 maí, 7 gan áct aon t-ríul amáin aige, 7 í
 rin i gcláir a éadain. Oo táinig iongnao
 oim an t-ríac oo connac é. Oo féac ré
 oim 7 oo fíarfaig ré ófom ciá'ib é me.
 "Ír mipe Fíonn Mac Cumail," aipra mipe.
 "Ír maíe maí a táila," aip an gairgíreac,
 "maí atáimpe annro le feaét lá 7 le
 feaét n-oróce gan neul covalta feaét oim
 ag faipe bpaóáin oo bí m' an abainn reo.
 Tar írteaé liom m' an tíg reo 'n-áí n-aice
 go rínfeao éoim ar an leabao go gcoail-
 eoíao mo éigin, 7 bí-re ag faipe an
 bpaóáin atá 'á beiribiuíao ar an teine.
 Tabair aipe maíe oo, 7 ná leig aon élog
 oo feaét aip, no má leigip, baimfeaoíra
 an ceann oíot. Seo fánne oíut, 7 cuip ar
 oo méap é go n-éipeoíaoíra ar mo covalao."
 Oo iunneap amíaró foim 7 oo fúreap coir
 na teine ag tabairt aipe oo'n mbpaóáin. Ba
 gáip go bpeaca élog móí ag éipíge ar
 óiom an éipí, 7 oo táinig eagla oim go
 bpeiceao an gairgíreac é. Oo cúipeap
 m'óroíog anuap ar an élog cum é írluíaó
 i gcláir ná tiubpaó an gairgíreac faoi
 n'aípe é 'nuair a o'eipeíao ré. Oo oíaoí
 m'óroíog éun an fmoí, 7 le n-a linn rin oo

fáiteap írteaé am' beul í. Ír annroim oo
 fuairt fíor ar an bpaé go maí an gair-
 gíreac ag faipe an bpaóáin, 7 dá n-éipeoíao
 ré an faoi oo bíreap 7 látar go gcuipfeao
 ré éun báip mé. Ag ríul go bpeaoíam
 teiteao lem' anam uao oo iugap ar bairra
 móí íarainn oo bí ar an oteimíteán 7 oo
 fáiteap fuar é m' an aon ríul amáin oo
 bí ag an bpeap móí. Oo éug ré léim ar
 an leabao 7 oo luíag ré amac, "A
 fánne, cá bfuilip?" Oo labair an fánne,
 7 aubairt, "Táim annro go olúit oain-
 gean ar méap fínn Míic Cumail." Oo
 éug an gairgíreac léim eile faoi oéim na
 h-áite 'n-áí éuala ré an gút, áct oo
 iuteap-ra liom féin, 7 noíor táinig leip an
 ngairgíreac bpeit oim. Oo bí an gair-
 gíreac ar an cúma foim ag gíaoíao ar an
 bpaíne 7 an fánne dá fpeagairt ar feao
 uimóip an lae gup táinig an t-ríatóna, 7
 oo teip aip teáct fuar liom. Oo bíor
 cuipfeao t-ríatite ó beit ag imíeáct ó áit
 go h-áit, 7 ní feaoíar cao ba éapí tam a
 oéanaim. Táip éip maétnaim tamall oo
 meap go mb' feáip an méap ar a maí
 an fánne oo gáipíao oíom. Oo iunneap
 7 oo cáiteap írteaé 'ran abainn é. Oo
 gíaoíag an gairgíreac aip, "A fánne,
 cá bfuilip?" "Táim annro go oaingean
 ar méap fínn Míic Cumail i n-íoeáip na
 habann." Oo bpiú ná maí aon maíap ag
 an ngairgíreac 7 ná feaoíao ré cá maí ré
 ag oíul éug ré t-ríulíog go híoeáip na
 habann 7 oo báao é. Oo bí átar móí
 oim 'nuair a connac go mabhar írteá
 leip.

Oo imíteap éun an tíg maí a maí an
 bpaóáin. Ír amíaró oo bí ígata ppeácan
 oíul 'n-a éimíol, 7 é nac móí íete aca, 7
 ó foim a leit oeríteap go bfuil fíor
 ag na ppeácanab oíula.

Ír maí rin oo táila oam féin fíor
 o'fagáil ar oíur 7 atáir na feapíra céaoíra
 maí oí foim agam aon uair oo éogónpáinn
 m'óroíog.

p o'b.

[An méao atá fhuar, is curo é do'n
"Eactria ar fionn Mac Cumhaill 7 ar
mnaoi Deaicháin" do bí 'ran céao uimhir
do'n mleabair po tá i láthair. Do connaic
gaeóilgeoiri éigin an rgeul inr an lhuir-
leabair, 7 do éurí ré i gcuimne do'n
rgeularóe beagán do'n Eactria do deaicháin
ré noime rin. Sin aghaid anoir é mar atá
fhuar. S.L.]

[The above is a variant of the legend about Fionn Mac Cumhaill's thumb (or tooth) of knowledge. When considered as a modern popular version, it will be seen that it differs very little indeed from the ancient form preserved in mac-Shíomairéa Phinn.—J.H.L.]

CONNAUGHT IRISH.

Ólamuro pláinte na n-eun.

Táinig an oireóilín go doirp tige an
talláirí,
Buail buille ari agus bam ré cláir ar;
Marí noeunfáir tú mo rapper óam agus
velvet lé n-a cába,
Beró mé ag gabáil de máire oir no go
mbhínní mé do énáma.

Ólamuro pláinte na néun.

Mhe Seághan 'ac Síosa mac Síle Ní
Amálaí,
A éáiníc ar an mbaile po 'léirí a' deanaó
cleamhair;
Tá bá 7 caoirí agat-ja 7 veir mórí le
haíaró bainne,
Agus marí oirgearó tú t'ingean oam
mheócaó oir-ja an clampair.

Ólamuro pláinte na n-eun.

Tá popa ag an oireóilín com laíoirí 7 tá i
nSanja
Tá pón 7 tá beoirí aige, ta pum aige 7
bhannó,
Tá líon a'tróeact 'na tuillí aige anall ó
mí na fhuince;
Tá an t-olha móirí a'feim ceoil 7 an
mleairín a' dainja.

Ólamuro pláinte na n-eun.

Dá breicead ja an corpi uairne 7 i fhuar ar
an green table,

A mionna ar an leabair ghuab é an oireóilín
a céile;

"Cút, cút!" doibairt an bheiceam, "ní
glacfa mé mionna éirí,"

"Ná aic an puo corpi uairne agus oireóilín
a gabáil le céile."

Ólamuro pláinte na n-eun.

Dá breicead an t-olha móirí 7 é fhuar ar
an gcuairé páoiric;

Ba mionn leir beir aigeanta 'r nioir mionn
leir beir máirtead;

Connac mé ar an gcuiricé é afeir a' pite
máir,

Agus dá ceann oirge de deaicháin aige eus
ré ó mo máirí.

Ólamuro pláinte na n-eun.

Dá breicead iao-ran cuimhíge uilg a'
toul 'un feiró;

"Go mbeannuigíó Dia 'r Muiré oir,"
oibairt oirne aca le céile;

"Marí oirgearó rí puo éigin oam a cuir-
feir mé in mo beubair,

"Raca mé go hloiríur, marí beiréad boet
ag iairíaró oiríce."

Ólamuro pláinte na n-eun.

"Da bpaíam an píoira deaig 7 boirca
lán de fhuairín,

"Soiréad uirge beata, 7 an baíre beir
líonta,

"Compaíaróe beir i n-aice líom ó máirín
go oirí an oiré,

"Nioir baogal do máirín an báile po mo
capall ná mo caoirí."

Ólamuro pláinte na n-eun.

ANECDOTA FROM IRISH MSS.

XII.

Irische Texte III., p. 38.

Scian pócáir,
puo piteir,
liag loáir,
cim teiréir.

The knife cuts,
The
The spoon ladles (?)
The weakling flees.

Instead of *liag lothar*, one MS. has *tiap tothar*, which is quite obscure to me. For *tim*, several MSS. read *tinu*, which would hardly make sense.

ib., p. 50.

Ní ba súnao cen nígu,
ní ba píli cen ícéla,
ní ba ingen minap íal,
ní maic ciall neic náto léga.

It is no stronghold without kings,
He is no *file* without stories,
She is no maiden if not generous,
Not good his sense who does not read.

ib., p. 38.

íman cecimic.

<i>fégaio úaib,</i>	Behold,
<i>íarí íotúao,</i>	To the north-east of
	you
<i>in muir múao mílaé,</i>	The great sea full of
	beasts,
<i>aoba íon,</i>	The abode of seals,
<i>íeabac íán,</i>	Sportive, shining—
<i>íogab lán línao.</i>	The tide is full.

ib., p. 100.

<i>Tallao a uléa</i>	To cut off his beard
<i>oe aríú óil</i>	From him in the
	tavern,
<i>íum íearí cuméa</i>	To my comrade
<i>noóoi bo éoi.</i>	Was not right.

ib., p. 99.

<i>In t-én beg</i>	The little bird
<i>íio léú íeo</i>	Has piped a note
<i>oo íunú íuib ílan-</i>	From the point of its
<i>buoi,</i>	pure-yellow beak ;
<i>íóéíeo íáíó</i>	It has uttered a cry
<i>óí loé láíú</i>	Over Loch Láigh,
<i>lon oo éíáíó éáíun-</i>	The blackbird from
<i>buoi.</i>	a . . . yellow
	branch.

The MS. has *capíbuíoe* with a stroke over *íu*. It might stand for *capííbuíoe*, and this for *coíííbuíoe*, to rhyme with *ílaníbuíoe*.

Leabairí buíeac, p. 262, marg. sup.

The Crucifixion.

Do íabíar ó íáíun in ééteóin
'coí éíóéao, a ííúáo maí íéíí :
níí éoií anao oc cóí éaoíoe—
íeapíao láí íí aoíoe ía'éíí.

At the cry of the first bird they began
To crucify Thee, O cheek like the swan :
It were not right to cease lamenting ever—
Parting of day and night after it.

KUNO MEYER.

MS. 23. D. 5 (R.I.A.), p. 342.

This MS. was written in the beginning of the last century.

MS. V. (Advocates' Library, Edinburgh),
fo. 10a.

1. *Ro buó mian 'dom' anmain-íí*
íéíííun íunííe íé,
íio buó mian 'dom' anmain-íí
bíéíeíe 'maílle.
2. *Ro buó mian 'dom' anmain-íí*
léííííun leíííán léíí,
íio buó mian 'dom' anmain-íí
beí ío íuaíáil íéíí.
3. *Ro buó mian 'dom' anmain-íí*
íeííííe ííí cáé,
íio buó mian 'dom' anmain-íí
búáo n-éííííííe íaí m-bíáé.
4. *Ro buó mian 'dom' anmain-íí*
aomíao cuííí íaí m-búáoí,
íio buó mian 'dom' anmain-íí
íonííáí ííííun íúáíí.
5. *Ro buó mian 'dom' anmain-íí*
aoííeab ííííeab íéíí,
íio buó mian 'dom' anmain-íí
íaoííeabíí amáí ííííí.
6. *Ro buó mian 'dom' anmain-íí*
ííáí oo ííéíí an ííí
íio buó mian 'dom' anmain-íí
íléíííí ííé bíé íííí.

7. Ro buò mian dom' anmain-ri
muòctain nùie nêl,
io buò mian dom' anmain-ri
tonna òiana òéi.

8. Ro buò mian dom' anmain-ri
òéirige òomian éé,
io buò mian dom' anmain-ri
òeicrin gnuífe óé.

TRANSLATION.

1. It were my soul's desire
To behold the face of God,
It were my soul's desire
Eternally to live with Him.
2. It were my soul's desire
Studiously to read little books,
It were my soul's desire
To live under a clear rule.
3. It were my soul's desire
To be cheerful towards all,
It were my soul's desire
Triumphantly to rise after Doom.
4. It were my soul's desire
... the body after triumph,
It were my soul's desire
Not to know cold Hell.
5. It were my soul's desire
To dwell in the clear mansions of the King,
It were my soul's desire
To glitter as the sun.
6. It were my soul's desire
To be for ever in the company of the King,
It were my soul's desire
(To listen to) many strains throughout the ages.
7. It were my soul's desire
To reach Heaven of clouds,
It were my soul's desire
(To shed) vehement waves of tears.
8. It were my soul's desire
To forsake this world,
It were my soul's desire
To behold the face of God.

I am indebted to Father O'Growney and to Professor Mackinnon of Edinburgh, for copies of the above poem from the two MSS., which I will call *D* and *E* respectively. *D* has, throughout: ro ba mian dom' mianmain-ri. Instead of òeicrin it has ò'faiérim. In v. 3 *D* has pé cinne pe cáé, *E* pehinche rru cáé. In v. 4 *E* is rather illegible, but seems to have noaem . . . for òomóa. The line is obscure to me. V. 5 and 6 are almost illegible in *E*. For píçéé *D* has píçéige, but this would make one syllable too much.

KUNO MEYER.

CONNAUGHT IRISH.

sgeul an an òreóilín.

Iny an leabhrán "Siampa an Òeimhíó" tá cupríor ar an nóir ar imir an òreóilín ar an iolra (= iolar) agus ar an rionnac. Cuirpimís ríor ann ro marí bain ré ráraó do fearí do cáill a neao agus marí bagairí ré ar an tailliúirí 'nuairí buò mian leir òeirí do cuprí ar a éularó bainne do óeanaí:—

Ói cairéirí iny an tpean-aimirí do bíóó a' tabairt larta ó ríorab móra go rí luét ríora gíoríra. Marí buò mianic amuirí 'ran óróce é, do bíóó airm éorainte ar íomcáir leir, ar fáitcior go gcairíaróe robá-laróe óó. A' toul ó'n mbairle móri óó ar fuo na tuaité lá bheáí gíeíne, ríao ré ar an mbótarí a' tabairt rííte óá éapall. A' bheáínuíaró éarí élaróe óó, éonnaic ré feurí ríao mílirí taró 'ríí. Cuairí ré ríreac go mbainnearó ré gabáil féirí óá éapall. éaríra go ríab neao ag òreóilín ann agus le linn bainne an féirí cáillearó an neao ar an òreóilín. Ó' eirill an ríean-òreóilín amac agus óubairt, "Beirí míre ruar leat ríao mo neao do cáillearó." "Cao do ríoríra óuit?" arí an cairéirí. "Cia an nóir a m-beiróeá ruar líomra, a ruirín ríuaríarí? Cia an beann tá áamra oir?" "Beirí ríor ágar arí ball," arí an òreóilín, "óir ní'l bíraon ríona no bíannra óá 'ran gcairí ágar nac nóíuríerí míre arí fuo an bótarí." "Óéan do óíeall," arí an cairéirí. Amac leir an òreóilín agus ó' eirill ré ar éoca an ríoríarí 1 n-a ríab an bíannra. Míorí leir an gcairéirí rob' fáil-líge. Taríaríarí ré a élaróeam 7 ríaoil ré an òreóilín a mairíaró, acé cao arí arí buail ré an buille acé arí éoca an bairíle 1 n-a ríab an bíannra. Tuirí an ríoríeac anuar arí an mbótarí agus ríunnearó ríoríaróe óe agus óóíuríeac an bíannra. Cuirí ríin fearí áh-míorí arí an gcairéirí bóet, óir ní ríab ríor áige cia an leirígeul do beáíaró óá

maighirtirí faoi dóirtaó an bhiannóda, 'nuair
maíad ré a baile. Bí an-feairis air leir
an oipeóilín agus nuair d'eitill an oipeóilín
ar an poiteacá fíona, éiríonn an capéiríe a
fean-buille de'n cláróeann leir an gceann
oo ríobad de'n oipeóilín, aet éirí an
buille ar an poiteacá i n-a maib an fíon,
agus iunneacá dá leir óe. D'imtíis an
oipeóilín leir, a' págbáil an capéiríe a'
rnuameacá fá n-a amleap agus fá'n gcóir
a éirí an oipeóilín air, agus a' maetnacá
faoi maí glacpacá a maighirtirí leir 'nuair
éirípacá ré a baile.

"Ir luga ná ríugro máetair an oipoc-aóbaí."

bearna dhíarmada.

(Continued.)

Bí Dhiarmada ag tualall éirí mhall
caillíge. Cuala ré toirann 'na óiaró, 7
leir rin oo iut bean ar bóatán ar éaoib an
bóatáir 7 lúis rí, "bí ar iuibal, a Dhiar-
mada; tá Dhiarin 7 a fíluas ar tí oo
maibéa." Éirí Dhiarmada gáiríe ar.

"An mó³² fear ann?" ar reiríean. "Tá
dá maicacá veus; táro ag teacé triapna
oipocá an éiríneáin. Cluimín toirann na
gcapall: iut leat aripon Dé!" "Beanpacá
gá aroa ar oitir go háiríge," ar Dhiar-
mada, 7 leir rin oo éainis an fíuionn ag
cor-in-áiríe tar lúib an bóatáir, cubrián
bán ar beulbacá gá capall 7 veatá
allair ag éiríge ar a mbleunab.³³ Le
gáirí 7 le béic d'ionnraigeaorí é, cuiríte
na n-eac ag baint teimeacá ciera ar an
mbóatáir.

"A Dhiarmada! a Dhiarmada! ar éallir
oo ééill? iut leat; táro anuar oir," ar
an bean.

"Cao é an maitear oam rin, a bean?
tá na maíairíe míne ar mo dá éaoib, 7
na bealairíe iéirí de maicacá oian."

Mí deunpacá ré peróm éum imteacé uatá
ar a fion go b-fuil ré éom mear le coin 7
éom meirneamail le leóman. Tá 'na

feapam ar láir an bóatáir éom oipeacá le
gáinne.³⁴

"Maí maíum!" ar reiríean, "an maicacá
úo an gceapáin oib 1 oipocá, an triapna 'na
beul 7 an cláróeann 'na éiríois, ir é Cí
cam fíuleac é go veimín!" "Ar éiríis oo
lúit éú, a Dhiarmada? Mí' gáiríeann i noán
ouit anoir, aet cláróeann oo' éliab."

Cuala ré oirannacá Cí 7 éonnairíe fearis
a beilbe, 'nuair éainis an láir oib álainn
maí gála gaoite 'n-a gáaró.

Léim Dhiarmada ar a éoirí tar clóiríe
teoirann an bóatáir—veimín na fean oaoine
go maib an clóiríe ré trioisge ar áiríe—7
oo léim an t-eacá triun é 'na óiaró.
D'eitíis³⁵ na capall eile an léim 7 bí Cí
faoi veiríeacá a láim a fean-námar. Oo
meap Cí an t-eacá oo éiomáint éirí Dhiar-
mada, aet bí reiríean mo-éiríe; oo léim
ré ar leatáirí, 7 fuair Cí an cláróeann
móir i mbaic a muinéil guri éirí 7 g-oiríe
báir ó'n oiallao. Oo lean Dhiarmada go
tuis i iuan an eic, le ppeab oo éuaró re
'an oiallao 7 ar go bpiat leir.

Maetgáimín éim mlaia.

(To be continued.)

³⁴ An arrow.

³⁵ Refused.

THE GAELIC PAPERS.

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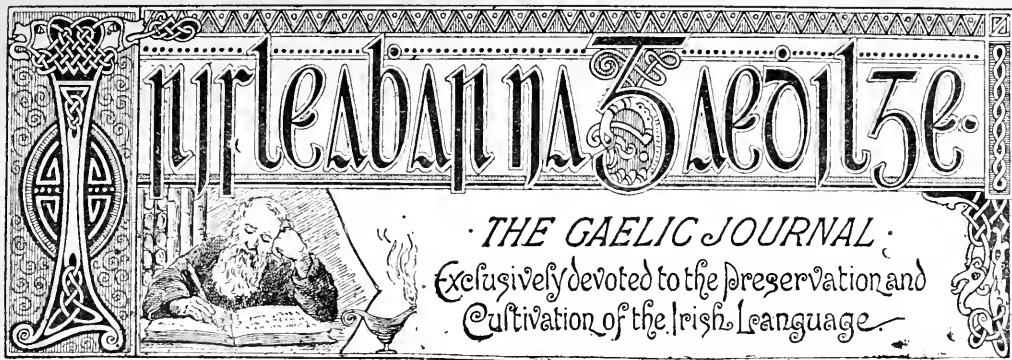
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³² Cá theus, how many.

³³ Flanks.



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TO OUR READERS.

Until further notice, all business communications are to be sent to *Gaelic Journal* manager, Dollard's, Wellington-quay, Dublin. All editorial matter to be sent to Mr. John MacNeill, Hazelbrook, Malahide. Postal Orders sent to the manager, as directed above, are to be made payable to Joseph Dollard, at Post Office, Dublin.

Owing to temporary changes some inconvenience has, it is feared, been occasioned to subscribers during the past month by delay in acknowledging communications, or in sending copies of the Journal. Any persons who have suffered inconvenience in this way, are requested to communicate at once with the manager, when the matter will be set right without delay.

The issues of numbers 48, 49 and 50 of the Journal have now been exhausted. These numbers are, accordingly, no longer to be had direct. Most of the back numbers can, however, be had indirectly, as advertised on the cover.

EASY LESSONS IN IRISH.

(The First Part is now issued in book form : see advertisements.)

EXERCISE LII.

ò AND ð CONTINUED.

§ 317. Before ò and ð silent the short vowels are pronounced as if long.

á becomes á; as maḡ (mau), a plain.
í, í; bḡḡro (bree'-id'), Brigid.
ó, ó; boḡar (bō'-är), deaf.
u, ú; cḡuó (kroo), a horseshoe.

§ 318. EXCEPTIONS.

oó, oḡ, followed by a vowel, are usually pronounced ou in the South and West; as, boḡar (bou'-är), poḡa (rou'-a), choice.

§ 319. It is only in the accented syllables of words that á is lengthened to á. In words like maḡar, where the accent is on the first syllable, the ó is simply silent in Munster Irish; but in the other parts of the country this termination -ar is pronounced (oo); thus:—

maḡar, a dog (modh'-oo, Munster modh'-ä).
buaḡar, a beating (boo'-äl-oo, „ boo'-äl-ä).
maḡar ḡar, or, in Munster, maḡar ḡar, is often used for a fox; the proper word is ḡionnaḡ (shiN-ächH).

§ 320. Cuḡ cḡuó nuaḡ ar an láḡ. Cuḡ bḡóḡ nuaḡ ar áḡe óḡ. Ní ḡaca mé bḡḡro áḡ an tobaḡ; bí an maḡar óḡ áḡur an cú móḡ, áḡur an laoḡ ḡar áḡ an tóḡn. Áḡa Eúromonn oáll áḡur boḡar. ḡuáḡ an maḡar buaḡar cḡiom ó nuaḡ. Ní ḡaca an ḡionnaḡ an cú áḡ teaḡt.

§ 321. The dog did not see the deer on the mountain. The mountain was high, and the deer was young, and there was tall grass growing on the mountain. I have a horse-shoe in my pocket. Hugh is not deaf. The dog was astray on the mountain.

EXERCISE LIII.

ò AND ð CONTINUED.

§ 322. When ò and ð are silent, as they are in the end and middle of words, short digraphs are lengthened thus:—

After silent ò or ð { á is pronounced as if á, that is, ee
oi „ „ oi „ „
ui „ „ ui „ „
uai „ „ uai „ „ oo'-ee

§ 323. WORDS.

buaḡ (boo'-ee), victory. oróce (eeh-yē), night.
Corcaḡ (kürk-ee), Cork. ḡuó (see), sit.
cḡuaḡ (kroo'-ee), hard, uaiḡ (oo'-ee), a grave.
not soft.

§ 324.

Words like

cḡuó (kree'-ē), heart,
luró (Lee'-ē), lying,
ḡuó (see'-ē), sitting,
buó (bwee'-ē), yellow,

Are often pronounced

kree
Lee
see
bwee

§ 325. O'Ceallais̃ ò kaL'-ee, O'Kelly.
O'Dalais̃, ò dhaul'-ee, O'Daly.

§ 326. So buairò, to victory, is now shortened to a bú (ā-boor').

§ 327. In Munster, words like Copeais̃, uais̃, cnuairò, etc., are pronounced kùrk'-ig, oo'-ig, kroo'-ig.

§ 328. O'Domhail a bú! Atá mé as
oul go Copeais̃ ar maroin. Ní fuil an
bótarí bog, aét atá an bótarí cnuairò. Lá
asur oróce. Tarí liom, asur fuirí ríor as
an teme. Atá m'atáirí asur mo m'atáirí
mí an uais̃.

§ 329. Do not sit on the stool, the stool
is broken. Hugh O'Daly died, he is now
in the grave. The grave is large. He has
a warm heart. The night is cold, the day
was warm and dry. The night is not long
now. Night and morning. The barley is
yellow now, the oats are green yet.

EXERCISE LIV.

ò AND ð CONTINUED.

§ 330. Atò and as̃. We have already
seen that at the end of words as̃ is pro-
nounced á (au), the ð being silent, and the
a lengthened into á. We have also seen
that in words of more than one syllable
ending in atò, this atò is pronounced a in
Munster and oo in Connaught and Ulster.
We have now to speak of atò and as̃ when
not at the end of words.

§ 331. When followed by a vowel, atò and
as̃ are pronounced (ei)—like ei in height.
Thus:—

*as̃arò (ei'-ee), the face.
atáirí (ei'-ärK), a horn.
atáirí (ei'-äs-thär), a halter
raatáirí (rei'-ärK), sight.
O'Rašallais̃ (ò rei'-aL-ee), O'Reilly.
as̃atáirí (Gei'-är), a beagle, a hound.

§ 332. Even when followed by conso-
nants the student may pronounce atò or as̃
like ei, unless the a be marked long.

Taòš (theiG), Thady—usually "Tim."

† atómao (ei'-mādh), timber.

§ 333. * Munster (ei'-ig). † atómao (au'-madh), except
in Munster. In Ulster atò, as̃, as above, are pronounced
(ae),

§ 334. Ní fuil atáirí ar bíe ar an laos̃
róir, atá ré óš. Cuirí atáirí ar so láirí,
atá rí as̃ oul ríor so'n tobairí. Ní fáca

mé Taòš O'Rašallais̃ ar an rliab. Ní
fuil atómao ar bíe mír an teac, aét atá
móim go leoir as̃amín; cuirí róto móna ar an
teme anoir.

§ 335. Conn O'Reilly is working in the
mill. Tim has not a boat on the river, but
I have a boat on the lake. There is a little
boat in the house. Do not put the halter
on the mare; put the halter in your pocket.
My sight is not strong; but Niall O'Reilly
has no sight at all, he is blind.

EXERCISE LV.

§ 336. ò AND ð CONTINUED.

ea before ò or ð is pronounced aa.

ei " " " ei.

§ 337. WORDS.

breaš (braa), fine; so b., finely.

Seas̃an (shaa'-än), John.

rleas̃an (sh/aa'-än), a turf spade.

§ 338. In Connaught and Ulster some
few words with ò and ð are pronounced as
if spelled with b:—

	Munster.	Generally.
eróean,	ivy;	ei'-än.
suróe,	praying;	Giv'-ä.
turóe,	thatch;	thiv'-ä.
maguróirí,	Maguire;	mā'-Giv-iR.

In this the Munster dialect is right. However, the
Munster usage is distinctly wrong in exactly the opposite
way, as shown in § 275.

§ 339. Dia tuit, a Taòš (heig). Dia 'r
Muiríe tuit. Lá breaš; éamíš Taòš a
baile ar maroin ó Arto-maca, aét ní fuil
rgeul nuat ar bíe as̃ge. Ní fuil Taòš
tinn, atá ré go breaš anoir, aét bí ré tinn
go leoir. Atá ar Maguróirí as̃ obairí, atá
ré as̃ cuirí (putting) turóe ar an teac nuat.
Atá an fearí boét as̃ suróe as̃ an soiarí,
fuairí ré airín asur im ó Nóia. "Atá an
oróce geal (bright) asur an bótarí breaš,
aét marí rín réim (even so), fan go lá" (a
popular saying).

§ 340. The ivy is growing at the-door.
The ivy is green. John and James are in
the house. The night is fine (and) soft.
The ivy is fresh and green, but the wall is
old and yellow. The fox and the beagle
are not in the meadow, the fox is in the
river and the beagle is coming home. The
horn is long. The beagle is not in the
house.

§ 341. The silencing of *ó* and *ḡ* as above has brought about the contraction of many words in the spoken language, as—

bliathain, a year; pronounced	bliathón,	blee'-án.
Brigid; „	Brigto,	breed.
patience; „	foigto,	fweed.
of Nuada; „	nuathó,	Noo'-áth.

As in *mau-noo'-áth*, the plain of Nuada, Maynooth.

EXERCISE LVI.

ó AND *ḡ* AT THE BEGINNING OF WORDS.

§ 342. When slender, *i.e.*, next *e* or *i*, they are pronounced like *y*.

§ 343.

mo dhia	(mū yee'-ā),	my God.
„ dhiallao	(„ yee'-āL-ād'),	„ saddle.
„ dhíeall	(„ yeeh'-āL),	„ best.
„ ḡiall	(„ yee'-āL),	„ jaw.
„ ḡé	(„ yae),	„ goose.

veun 'do dhíeall, do thy best.

Rinne (rin'-ē) ré a dhíeall, he did his best.

mo ḡeall, my promise,	yaL	Munster.
an ḡealać, the moon,	yal'-āCH	youL.
		yal-oCH'.

§ 344. *Ná cuim mo dhiallao ar mo éapall*, a Sea-gain (h-yaan), ácc cuim an dhiallao eile ar an apal, agus cuim mo dhiallao ar an láir. *Atá an oróce ḡeal anoir*, atá an ḡealać in ar ppeui. *Ní raib an ḡealać in ar ppeui*, agus bí an oróce oub.

§ 345. Do not break your promise. Conn did his best; he gave his horse, his saddle, and his bridle to Niall, and he gave his coach to Art. Tim got a blow from Art; his jaw is broken.

EXERCISE LVII.

ó AND *ḡ* BROAD AT BEGINNING OF WORDS.

§ 346. At the beginning of words *ó* and *ḡ* broad have a sound not heard in English, and which we shall represent by the Greek gamma *γ*.

It is not easy to learn this sound except by ear. Until the student has heard it, it may be pronounced like *ḡ* broad, *i.e.* (G).

We shall try to teach the sound as well as we can. Take the English word "auger," a carpenter's tool (Irish, *carpaćair*, thor'-āCH-ār). In pronouncing this word "auger," the tongue is pressed against the back part of the mouth in bringing out the sound of *g*. Try to pronounce "auger"

without allowing the tongue to touch the back part of the mouth, and the result will be "auyer," thus giving the sound we want.

It will then be seen that this sound *γ* is not so hard as *g*, but is in reality only a partial consonant sound. Try the same experiment with the words "go," ḡiáó, "gaw," &c.

§ 347. The phrase that we have until now spelled *Ḍia ōuit*! is always pronounced *Ḍia ōuit* (*γit*, almost *gu-it'*). Another popular phrase is a ḡiáó (*ā γrau*; *between ā grau and ā rau*) o love. Another is a ōinne cóiri (*ā rin'-ē CHōr*), my good man.

§ 348. The preposition *ar*, on, upon, causes aspiration; as *ar Ḍomnall* (*er rōn'-āL*), on Donal.

ōpuim (dhrim), back.

pian (pee'-ān), pain.

§ 349. *Ḍia agus Muir ōuit*, a ōinne cóiri. *Ḍia agus Muir ōuit*, agus *pá-* *maḡ*. *Ní fuil do ḡort ḡlar fóir*. *Atá mo ḡort móir*; ácc ní fuil coirice *ḡ fár* in mo ḡort anoir. *Atá mo ḡort* (*γir'-ās*) *óunta*. *Fuair mé pian in mo ḡpuim* (*γrim*). *Fuair Conn cóta nuas*, agus atá cóta nuas eile ar *Ḍomnall O'h-Doóá*. *Ní fuil do laoz* in mo ḡort (*γirth*); bí ré in ar leuna, ácc atá ré ar an *p'laib* anoir.

§ 350. My back is broken. Do not break my window; do not break my door. I am sick, and my pain is great. I was sick, but I am not sick now; I have no pain at all in my back. I was going to Derry in the night, and my horse died on the road, *ḡóo*. There is not a tree growing on the mountain; the mountain is bare and cold.

EXERCISE LVIII.

COMBINATIONS OF CONSONANTS.

§ 351. Having now finished aspiration of consonants, we have to deal only with some combinations of consonants. In pronouncing English words like "farm," "elm," &c., we usually say in Ireland (*faar'-ām*, *el'-ēm*). This is a peculiarity of our own Irish language, in which some combinations of consonants are pronounced as if there was a vowel between the consonants. Thus:—

- § 352. l, n, m with m
 aḡm (or'-ām), an army
 oḡm (ūr'-ām), on me.
 goḡm (gūr'-ām), blue.
 Coḡmac (kūr'-ām-ok), Cormac,
 Charles.
 coḡm (kul'-ām), a pigeon.
 aḡm (an'-ām), name.

The combination mn is found only in one work, mná (mēn-au'), women.

- § 353. ḡm : caḡm (kor'-ān), a cairn, pile of stones.
 coḡm (kūr'-ān), a goblet.
 oḡm (dhur'-ān), first.
 § 354. lb, ḡb : ḡcolb (skül'-āb), a scollop, splinter of wood.
 Albain (ol'-āb-ān), Scotland.
 boḡb (būr'-āb), rude, violent.
 § 355. lḡ, ḡḡ : ḡealḡ (shal'-āG), a thorn.
 oḡalḡ (dal'-āG), a thorn.
 ḡealḡ (far'-āG), anger.

- § 356. cn, ḡn, at the beginning of words, are rather difficult to pronounce :
 cnoc (kūn-uk'), a hill.
 cnám (kūn-auv'), a bone.
 cneap (kin-as'), the skin.
 ḡnó (gūn-ō), work.

To make the pronunciation easier, cn and ḡn are pronounced cḡ, ḡḡ, except in Munster, and similarly mn is often pronounced mḡ.

§ 357. B' Coḡmac inḡ an aḡm, aḡur b' ḡe aḡ uol go h-Albain, aḡt fuaiḡ ḡe b'á. Atá mo oḡm tḡom. Atá an ḡliab áḡo, aḡt atá an cnoc eile beaḡ. Oeun vo ḡnó. Rinne ḡe a díceall; ḡunne ḡe a ḡnó go bḡeáḡ. Atá mo éor cam, aḡur atá cnám bḡurte. B' caḡm móḡ, áḡo, aḡ an ḡliab.

- § 358. Colm-cille, (the) dove (of the) Church, Columkille.
 naom (Naev), holy.
 nuaiḡ (Noo'-ēr), when (= an uaiḡ, the time).

B' Colm-cille in Éḡunn nuaiḡ b' ḡe óḡ, fuaiḡ ḡe b'á in Albain, aḡt atá a uaiḡ in Éḡunn anoir. B' ḡealḡ aḡ an naom, nuaiḡ táimḡ an long vo'n oileán. B' ḡealḡ aḡam aḡian ḡliab; b' cū aḡur ḡaḡaḡ aḡam, aḡur fuaiḡ mé ḡionnac aḡ uol ḡior an cnoc. Atá an colm ḡeal. Dia vo beata a baile go h-Éḡunn.

§ 359. Shút your fist. Put a scollop in the thatch. The sky is blue; the day is fine and wholesome. Put your name in the book; do not put down another name. Black, blue, white, green, yellow, red, brown, fair. The work is heavy. Cormac is poor; he has not a house. He has only a poor little house, and there is no door or window in the house.

EXERCISE LIX.

COMBINATION OF CONSONANTS CONTINUED.

- § 360. lb, lḡ.
 balb (bol'-āv), dumb.
 balbán (bol'-āv-aun), a dummy.
 ḡealb (shal'-āv), possession.
 § 361. nb, nm.
 banb (bon'-āv), a young pig.
 leanb (lan'-āv), a child.
 § 362. ḡb, ḡm.
 ḡaḡb (gor'-āv), rough.
 maḡb (mor'-āv), dead.
 ḡeḡb (shar'-āv), bitter.
 § 363. nḡ, ḡc.
 *Donncaḡ (dhūN'-āCH-ā),
 Donough, Denis.
 oḡpca (dhūr'-āCH-ā), dark.
 *Muḡpcaḡ (mur'-āCH-ā), Murrough.
 Soḡpca (sūr'-āCH-ā), Sarah.

§ 364. Soḡpca is one of the many old Gaelic names now almost obsolete—more's the pity. In North Connemara, where it is still common, it is "translated" by "Sarah," just as Donncaḡ is represented now always by "Denis."

§ 365. O'Donncaḡa (ō dhūN'-āCH-oo-ā), O'Donohoe; also Donaghey, Dennehy; Mac Donncaḡa, MacDonald; O'Muḡpcaḡa, MacMurrough, Murrough, Murphy.

- § 366. aḡḡeao (ar'-āg-ādh), money, silver.
 ḡaiḡḡe (fwar'-āg-ē), the sea.
 maḡḡaḡ (mor'-āg-ā, Connaught
 mor'-āG-oo), a market.

§ 367. Atá an oróce oḡpca aḡur b' an lá ḡaḡb go leor. Ní ḡaca mé Muḡpcaḡ, ní ḡaḡb ḡe aḡ an maḡḡaḡ. B' ḡe aḡ an maḡḡaḡ, aḡur fuaiḡ ḡe muc aḡur banb beaḡ; ní ḡaḡb aḡḡeao go leor aḡe, aḡt fuaiḡ ḡe aḡḡeao ó aḡic MacMuḡpcaḡa. Táimḡ Soḡpca a baile anoir. Ní fuil an

* In these the last syllable is sounded (oo) in Connaught. See § 334.

leanb balb. Ní fuil balbán ar bít in mo teac, aét atá píce balbán in ar an teac móir eile ag baile-ata-cliaé. Atá faillige roirí do oileán beag agus an oileán móir.

§ 368. Dermot MacMurrough is not now alive, he is dead, he died in Ireland. I have only a shilling. I have no other money. A sea, a ship, a boat, a sail. There was a good market in Armagh. The milk is not sweet, it is bitter. The place is rough, but the place is wholesome. The fox is dead. Denis got a blow from Niall, but he is not dead yet. Columbkille has a great name in Erin and in Scotland. There is no king in Scotland now. There is a sea between Ireland and Scotland.

Suggestions are especially invited towards simplifying the above treatment of the sounds of *ó* and *ḡ*.—E. O'G.

BEARNA THIAMADA.

Concluded.

Le mionnaib móra do lean na maicais eile é, ar buile le feirg 7 tñúé. Ba faob é a otóruigeaét. O'pás ré i b'rao 'n-a óiaró iao, marí bí an t-eac caol oué go cuéig tñéan.

Níorí éarriamg ré rruan go otáimig go Cúmlumina 7 rḡaoil an t-eac faoi an b'páac.

"Sé mo bapamail," arí feiréan leir féin, "go mbeiró arí mo otóirí anóét, 7 ír cória óam mo leabairó do óeunam i mearḡ na b'pallaéa."

Do buail ré leir i n-aḡairó an énuic. Bí an pilibín míoḡ³⁶ ag feadaigil 7 an ḡabairín meoiḡ³⁷ ag meigillig i mearḡ na fearḡa, rruetáin na ḡnoc ag c'íónán a reota binn³⁸ 7 an cúm oué ḡlóiaé faoi uaignear na hoiróce. Bí an ḡealaé ag éirige 7 ag caiteam leura rólair eiríirí ḡac faill cum ḡurí otóig leat ó rḡaile ḡac rplince³⁹ go maib roḡraioe ríoe ag tñuall éiríoe an mbealaé.

Caó atá ag an mbuiróin ḡéirileanaimna

óá óeunam? Do éruinnigeaorí a ḡceann a céile ag áé an éaoil ouib,—abann oo ruéann éirí ḡleann loéa buin,—7 oo máctnaigeaorí. "Leanrao-ra é," arí an maorí buiróe, "7 má faḡaim faill⁴⁰ arí, oeunrao corp oe. Teróiró-rí arí buirí n-aḡairó 7 ḡabairó an leanb; ḡeallaim oaoib 'nuairí oo éloiríró Oiarimao go b'fuil an leanb ḡabálta go noeunrao ré iarríacé arí i faoríao 7 cuirpimíó buaríacé⁴¹ 'n-a éomairí."

"Tá an maorí ḡlic," arí fearí eile, "otóairó a éomairíle, beirí arí éoileán an leomáin 7 tiocrao an leomáin le rruéab 7 le búiríao i mearḡ na realḡairíao."

Bí nória óḡ 'n-a fearáin i nooiríar boetáin ag reiteam le n-a h-aéairí, 7 na rruetáin ag reinnmí éoile oi.

Bí tobairí ríoirí-uirḡe arí aḡairó an roiríar agus rruetán ag reuécaint anuarí ann. O'feuc an inḡean go háéaraé arí an otobairí marí ba ḡnátaé, oarí léi, leirí an rruetán ḡceurona ro teacé anuarí ó'n rruerí ḡac ríatónóna 7 é réin oo éomao inrí an tobairí 7 iunnceao le haiteal.⁴² Táimig rḡáil anoirí ór cionn an tobairí 7 oo míoé ré an rruetán. O'feuc rí ruarí le rruaḡ oo'n rruetán, marí oo iunneao ré cuileacéa⁴³ ói ḡac ríatónóna. Bí ceatíarí fearí ag oiríuim léi go ḡuio.

"Beirí uiríu," arí fearí aca, aét oo, rreinn⁴⁴ an leanb uairó 7 oo rué faoi éoirí cuilinn, ar rruí faoi faill liaé bí arí an maéairíe. Do rué fearí annro 7 ouine eile ann rúo. Do éuḡ fearí aca mionn ḡurí rleaimnaig rí ó n-a láim marí ríabha 7 oubaire ouine eile go maib rí annro anoirí 7 ann rúo ó éianab; aét arí reao na corpóiríe ro, cé go maib c'ioiríe an leimb 'n-a beul 7 a baill arí c'rué, oo rínamí rí ó rḡac faille go otí ceann eile, 7 i ḡcionn leac-

⁴⁰ Opportunity.

⁴¹ Cow-spangel; also narḡ. Cuir buaríac 'n-a éomairí, lay a trap for him.

⁴² Delight; also frisky, frolicsome.

⁴³ = Cuileacéa, company. ⁴⁴ Started, sprang,

³⁶ Plover.

³⁷ Jack-snipe.

³⁸ Lullaby.

³⁹ Cliff.

uairie an éluig bí sí i b'ao ar a haḡaíð
faoi óéim⁴⁵ a haḡar, marí bí 'fíor aici go
otiofao pé in' an mbeáinain an éigin
oe'n oíðe.

Bí Diaimaro in' an am ceurona ro
ar gualainn an áitinn, as feuchaint ríor
ar an ngleann marí a maib a óalta, 7 as
rnuaineaó uirru. Bí an gleann beas nac
mile uaró 7 mupabán⁴⁶ na horóce ór a
ciónn, aét uarí leir do éonairie pé uelb a
lemb 7 do éuala pé a gúe as glesoáe air.
Do p'ieab pé 'n-a fúide le huatbár as
maetnaí zupí iméig tubairte éigin ar a
inḡin, 7 leir rin do faoil pé zupí éorruig
an feurí 'otaoib fíarí oé. Sul a maib am-
ruí aige ar iompóó, do léim an Maorí
buíde ar an bfeurí 7 do éurí pé rḡian uub
go uoirí a gcliaib Diaimara. "A bíteam-
naig, do pinnir anoir é," ar Diaimaro
boét go fann, 7 do f'ieasairí an Maorí é le
zoric 7 záiríe. Níorí éuit ar zairḡíoeaé
fóir. Le méio an neirí do bí aige do éus
pé puatari ar an Maorí 7 do éurí gcliaic 'na
rcopinuirḡ. Do ruas an beirí f'earí bairiós
ar a ééile, 7 do éomairíe an Maorí go f'ear-
gaé fíoeimairí. Do bíotari aiaon ar báirí
na f'aille, 7 le móirí-neairí do r'ceall⁴⁷
Diaimaro uaró é marí éat'f'eadó uirne p'irḡin
cair, ríorí i meairḡ na zcainirḡe uub. ríorí
le fánaró, marí a nveunann an fíolarí 'ra
f'eadac a nero, 7 do éuit pé f'ém ar p'leairḡ⁴⁸
a órioma. I n-anaéa⁴⁹ an báirí oó, do
éuala pé lúgao an lemb airí. Le f'eróm
o'éirḡ pé 'n-a fúide 7 do leirḡ glesoó ar do
bean mac-alla ar na gleanntairí—"Táim
a' teacé, a Nória Óg, táim a' teacé "

Deirí f'ean-uaoine, 'huairí a f'érveann an
gairí-b-fíon éirí b'earína Diaimara go zcloir-
tearí ór ciónn f'oeiríoma na zaoirte móiríe,
lúgao an lemb 7 f'ieasairí an buacalla
báim,—“Táim a' teacé, a Nória Óg, táim
a' teacé.”

Maḡamain éinn Maia.

⁴⁵ Towards.

⁴⁶ Gloom, dark mist.

⁴⁷ Pitched, cast; also ejected, emitted, spilled.

⁴⁸ Broad (of his back). ⁴⁹ Difficulty of breathing (= an'fao)?

WEST CORK IRISH.

ní ar dia a buíoeaás.

Le páoruis ó Laoḡairíe.

Do bí móirán uaoine náirí as tógaime¹
múirí i m'bréantiríag le hair na n-aoiríoe.
Do bí ana-éairíac (=an-tairíung) as an
múirí agur ana-éurí móirí ar bairí-a-aoiríoe,²
aét níorí leóimíta³ o'aon-neac teacé i n-a ḡarí
ná i n-a ḡaorí. Do bí na uaoine go léirí ar
na r'plinceaéarí⁴ as f'airíe ar a éeacé ir-
teacé; aét oá f'oiomíḡe⁵ a b'airíeacéar 7 a
a b'airíeacán, 'f'eadó ir móiríe o'fan an múirí
marí a bí aige,⁶ as luairḡao le coir calaró,
anoir as b'ieirí ruarí⁷ ar an áit marí a maib na
uaoine as fúide nó as f'earairí; an nóimíot
i n-a óiaró, éagao tonn coirí⁸ enoic—as
t'ieabao 7 as t'ieun-ḡluaríeacé, as b'iríeadó
ar na buirḡib, as baint ruama 7 f'oeiríam
ar cloirí 7 cairíarí, nó as r'p'ieucáó⁹ 7 as
r'p'ruucáó, as cupí cubairí ruarí ar bán ḡlarí.

"Ní fan'fao-ra annro a éuileao," airí
Domnall O'Ceallairí, "oá maḡao an r'aoḡal
i o'óim na f'uiríoeiríe.¹⁰ Atáim annro ó
leairí na horóce airíerí 7 gan p'roc oá bairí¹¹
agam, 7 an óiabál oíom o'fan'fao an
oiríean eile¹² im' amaoán 7 mo b'olḡ boét
buairte ar énáim mo órioma—cao uob' áil
lib annro?"¹³ airí' eiríean leirí an zcuirí
eile bí i n-a f'oeairí.

"Ir zearí go otiofao an múirí irteacé
a buacáill," airí' Piararí Paorí. "Beirí
pé go léirí agaimne 7 curí i n-a ionḡnairí,
as t'p'ioirí le hionḡnairí do éorí nó (=ó) náirí
fanairí—'pé rin má taoirí ar tí iméacé oirí
a bairíe."

"An f'earí móirí¹⁴ go mbeirí leirí an
múirí!" airí' Taóḡ Beas, "marí an rinm atá
íte ruarí le éiríoeacé 7 c'ap'eadó aige ó
beirí as f'ieiríam annro i b'ruacé 7 i
b'feannaro."¹⁵

"Atá an ḡaoé as aḡruḡao 7 an múirí as
cuiríuḡao," airí' Páoríarí O'Loingirí.

"Cao é rin uerí?"¹⁶ airí' Domnall Ó
Ceallairí, as cupí cluairíe airí f'ém.

"Deirim," aip' an fear eile, "go bfuil an gaoth ag ionntarail." 17

"Ih m'eo ro foin," aip' Domhnaill, "maria bfuil foinn uilghu luirge eun guir aip' fad 'ran aip' i n-a bfuil ri le bheir 7 coig'eoar—1h d'ois liom," aip' eip'ean aip', eip' eip' f'ao tamall 7 feuchaint i n'(-a) eimceall, "go bhanfao real eile, oá otuitead an bolg aip' le hocuap 7 le hiotam, 7 ip' é mo eunaim nae fada eile uad anoir 7 cá m'oe oó—cao eile adá le ueunam aige?"

"O p'ceap' 18 gao n-aon aip' gáip'io ip' gclor an iáir pe oóib.

"Cozap, a 'Diamaro," aip' eip'ean le Diamaro Mac Amhaib, ag bheir aip' b'pollac lémead aip', 7 ag a eabairt leip' aip' p'ao f'ao leir—19

"Cao ip' g'no agat oíom?" 20 aip' Diamaro.

"Ní 'l aon g'no i n-aon eip'." aip' eip'ean, "ad an mber'ead leat-p'ead agat i otóin vo píopa? Adám peirte 21—ag uil aip' mo eip'ceann, a t'ime! oe ceal 22 aon p'ead 23 aip'ain, f'ao eug Dia lá uam." 24

(Tuillead).

Nótarde.

¹ eógaint = eógbail.

² banna caoite = bann-caoite, uáetap caoite, uáetap na mara.

³ nioir leómta o'onnead = nioir lámhta o'onnead [lámhaim = leigim].

⁴ rplinc = capuag g'ear f'ap.

⁵ foighe nó foitne = foighe = f'ao-fualaing.

⁶ mar a bí aige = 'ran móo i n-a p'ap pé; mar a p'ap aige = 'ran áit i n-a p'ap pé.

⁷ ag bheir f'ap = beag nae ag p'oeatam.

⁸ coir = coir = méio.

⁹ r'puead, ag léim mar b'eoead mion-r'plannad aip' rapuon o'ap' 'nuap buailp'oe leip' an o'p' aip' an m'neon é; r'puead, caiteam, caiteam capuill no m'la.

¹⁰ oá p'agad an p'agad i otóin na f'up'oeirge: ip' áit 7 ip' am'neap'ea an p'ad é p'eo, 7 ní mó ná maie vo eugim cionnuir vo éainp' pe eun na céille adá aip' láirp'ead vo b'eat aip'. Ih ionann é agur cibé mó vo eip'ap'io aip' oam; cibé p'uo—maie no o'le, 7 ip' cuma liom cia 'ca—ip' tag'ea aip' oam.

¹¹ p'ioe oá b'ap' = aonno oá p'oeap'.

¹² an o'p'eo eile = an eip'ap'io eéap'ona.

¹³ Cao uob' áil lib anp'o? = Cao ip' g'no agat 'ran áit p'eo?

¹⁴ an fear m'io = an o'abail.

¹⁵ p'annaro = p'annaroit .i. p'annait.

¹⁶ o'ip' = 'o'ip'ip' i leab'p'ap.

¹⁷ ionntarail = ad'p'agad.

¹⁸ oo p'ceap' = o' éig.

¹⁹ aip' p'ao f'ao leir = leat-caoib.

²⁰ Cao ip' g'no agat oíom? = Cao é an g'no adá agat oíom? = Cao vo b'áil leat oíom? (p'eo n. 13).

²¹ peirte no p'ig'oe = eabairt, eunáite [jaded (?)].

²² oe ceal = o' eap'p'ap.

²³ p'ead = gal.

²⁴ f'ao eug Dia lá uam = p'ead an lae = vo p'it an lae uile. Ih g'oinne 7 ip' g'ip'e i b'p'ao 'r i b'p'ao an eéao p'ad ná ceáetap vo'n b'ip'oe eile.

LITERAL TRANSLATION.

A great many people were once taking sea-weed in Briantraigh, near Eyries. There was a great *draw* by the sea, and a great lot of sea-weed on the surface of the tide, but no one dared to come near it. All the people were on the *spineachs* watching to have it come in, but the more patient their watching and waiting, the more the sea-weed remained as it was, rocking near the shore, now all but reaching the place (or to be more literal bearing up on the place) where the people were sitting or standing, the moment after, a wave—the size of a hill—used to come, ploughing and strong-moving, breaking on the reefs, taking sound and clamour out of stone and crag, or breaking into spray and dashing, putting white foam upon the green sward.

"I won't stay any longer here," says Donal O'Kelly, "let matters come to whatever pass they will. I am here since the middle of last night, without having a jot gained by it, and the devil of me, if I stay as long again, like a fool, and my poor stomach struck on my back-bone. What do you want here?" says he to the others who were in his company.

"The sea-weed will shortly come in, boy," says Pierce Power; "we will have all of it, and you without it, fighting with the nails of your feet, since you didn't stay, that is if you are on the point of going away home."

"May the Big Man take the sea-weed," says Teig Beg, "for it is we are eaten up by torture and torment from being waiting here in cold and weary pain."

"The wind is changing and the sea growing calm," says Patrick O'Lynch.

"What is that thou sayest?" says Donal O'Kelly, putting an ear on himself (= all ears).

"I say," says the other man, "that the wind is changing."

"It is time for it," says Donal, "unless it intends to lie to hatching altogether in the point in which it is for a fortnight and more. I believe," says he again, after stopping for a while and looking around him, "that I will stay for another spell, even if the stomach fall out of me with hunger and thirst, and it is my opinion that it is not far from it now, and what harm is it for it—what else has it to do?"

Everyone burst out laughing on their hearing this.

"Whisper, Dermot," says he to Dermot MacAuliffe, catching him by the front of the shirt and bringing him aside with him—

"What business have you for me?" says Dermot.
 "No business at all," says he, "but would you have half-a-whiff in the bottom of your pipe?—I am starved—going out of my skin, man! for want of one whiff while God has given me day (= the live-long day)."

(To be continued.)

PROVERBS—CORK.

(FROM MR. DANIEL M'CABE, BANTEER.)

1. Ní bheiteann eagnúro e ní nac tuu-
geann.

A wise person does not judge what he does not understand.

2. Olc do gni olc do eiz.

Who does ill, fares ill.

3. Ní uairleacó gan rubailce.

No nobility without virtue.

4. Ní faróibhí go glóir-íealbacó.

Nothing is rich but the possession of glory.

5. Ní fuil glóir acé glóir Neimhe.

There is no glory but Heaven's.

6. Ní ionnpuigeann gac aon an t-anaó cóir.

Not everyone gains the right path.

7. Is fearu beir i n-aonair 'ná i n-oióc-
cúroacósa.

Better to be alone than in ill company.

8. An puo is ceart do úime is vleaóóac
do úime eile.

What is right for one, is lawful for another.

9. Na trí neiré líonar ióclann, tnué 7
íolácar 7 íoim-éairí, óim maia
(muna) mberóir i n-a éairí beróir
i n-a airí.

The three things that fill a haggard—
longing, industry, and constant at-
tention, for if you are not in attend-
ance, you will be in shame.

10. Coru i n-aóaró an éaim 7 cam i n-aóaró
an éoiru.

Twisted against bent, and bent against
twisted.

11. An gaoé 'a tuaró 'i an ghuar a noear,
cloróe cluómar 7 bolg lán.

12. Geibeall loigánais geimheacó goitac.
A hungry winter is the sluggard's
fetter.

13. Ióclann éruacacó gnuóeann uime uai-
bheac.

A well-stacked haggard makes a man
haughty.

14. Dá áiróe éirigeann an puompollán,
luóeann air oírac.

However high the beetle soars, it lights
on dung.

15. Meuo an luair laigeao an énuair.

The more the speed, the less the col-
lection.

16. Maigó do gni eugóir meablaó.

Woe to him that does a treacherous
wrong.

17. Mian mualacáin oiróeacó.

The *mualachán's* desire is darkness.

18. Má 'i buaróearíca an ceann, is élaon
na bail.

If the head is troubled, the limbs are
disordered.

19. Má 'i gpeugacó an peucóó, ní puócar
a cnám.

Though the peacock be gaudy, its bone
is not picked.

20. An puo ná himéirgeann, íacáir é.

What does not vanish is found.

21. An puo éiróeann i b'ao, éiróeann íé i
b'uarie.

What goes far, grows cold.

22. Airéirgeann móruacó móamlaó.

Majesty knows modesty.

23. Ar aon annam beró éoróce oearmao.

What occurs but once will be forgotten
for ever.

24. An treoir oo-íagála, íí is áilne.

The rare jewel is the fairest.

25. An uiré-éne, ní hacuiréarí é.

The black countenance is not changed.

26. Oearbíráóarí leaoiránac ólacán.

Drink is a slothful brother.

27. 1r maigh labhair go teann.
Woe to him that speaks harshly.
28. Ná deun mar deuna ríad, aét deun
mar doeuira ríad.
Do not do as they will do, but do as
they will say.
29. Daoine eugta, ní inniú b'leuga.
Dead men tell no lies.
30. Iní an áit i mbíonn do éirí, ír ann
-bíor do éirí.
Where your treasure is, there is your
heart.
31. An té ná bíonn láirí, ní fuláirí dó
beiré glé.
He who is not strong should be
cunning.
32. Claoréann neart ceart, a' eugann
ceart i ríe le baobheart.
Might overcomes right, and right dies
in peace with poverty.
33. Fear na bó féin faoi n-a hearbail.
The cow's own man under her tail.
34. Súil an maighitirí beaúngear an ead.
It is the master's eye that feeds the
steed.
35. Níl a fíor ag neac cá ngoruigeann
an b'póg aét ag an té áitear í.
No one knows where the shoe hurts
but he who wears it.
36. An té buailpead mo maopaó buailpead
mé féin.
He who would strike my dog would
strike myself.
37. Bíonn ceann caol ar an óige.
Youth has a small head.
38. Ceannuigí fear-nuó a' beirí gan aon
nuó.
Buy an old thing and you will be with-
out anything.
39. Cíor do éiríarma talamí, nó bíad do
leanaib.
Your landlord's rent or your child's
food.
40. Cogad gan eagla, goirca 7 maóanar.
Wanton war (causes) famine and need.

41. Deun gláir a' do cealú ráirte.
Laugh, when your sting is inserted.
42. Deun aon uair amháin é, 7 tá ré deunta
go deoró.
Do it once and it is done for ever.

NOTES.

10. The Gobán Saor was building a court for a foreign noble, and, learning that he was to be put to death when the court was complete, made up his mind to go away beforehand, giving the excuse that he had a certain tool at home necessary to finish the work. The nobleman refused to let him go, saying that he would send his own son for the tool. The Gobán agreed, and gave the name of the tool as corpi i n-aéaró an éam 7 cam i n-aéaró an éorpi. When the nobleman's son arrived, the Gobán's wife, learning the name of the tool, at once divined her husband's danger, "The tool is here in a large chest," she said, "but I am with child and cannot go into it. You must go in yourself." When he was inside, she closed the chest and kept him there as a hostage till her husband was allowed to return safe.

17. mualacán: I do not know what this is, perhaps for ullacán, the owl.

20. fáctar=fáctar. See also 82.

34. One must take the tail of his own cow to lift her, if she has sunk in a bog.—ED.

(To be continued.)

CLARE IRISH.

DOINNALL UA LAOCHAIRE AGUS NA
Mná síde.

Le TOMÁS Ua h-AOUSA.

[Do'n Léigteoir:—1r minic do éualar
an rgeul ro fíor 'nuair do bí m'pe am'
gairín ag baile i "Spáir-na-Caírac"—
ré rin Miltown Malbay má'r é do éoil é—
i gContae an Éiláir, agus do éuala mé é i
mbeuila agus i nGaebhlig. Do bí ré an-
bheag ag fear-fearí na b'annm Roibeir
Cuimín—polur na b'fáirtear o'a anam
anoct—agus ír ó Roibeir o'foglunm m'pe
é. Dubairt ré liomra go raib áitint maíe
ag an b'fearí o'innir an rgeul do féin ar
Doinnall Ua Laochaire agus a má'fear; aét
pé'm b'ann é, ro oib an rgeul mar do fuair
m'pe é veic mbliadna ó foin.]

Timéoil le tír píeró bliadán ó foin,
nó mar rin, do bí baintreabac 'na coinnuróe
le harí leact Uí Conchúairí i gContae an
Éiláir, agus ní raib aici aét aon mac amáin

o'ar b'annm Òmnall na Laochair. Buidéarall b'eadh láirí é, agus do bí na daoine go léir ar fáil na háite an-buidéar do agus an-éanaimail ar, mar ba comairra maí é, agus leir rin, do bí fé ciordeamail, fearaimail, réitíméalta. Ní maib loét ar bíe ag a máearí arí aét aon loét amáin, agus go veimín agus go veairbta níor b'fú cpiáét arí rin. Do bí uúil móir aige 'ra beir amuig 'ran oróce ag láimac comínúe le polur na gealaige 'ran daabac móir atá ar bhuac na faihge ag ríneac riarí ó'n "Leaét" éu' Oioiéro ní bhuam, agus do bídeac a máearí marom agus cpiáénóna ag gearán agus ag cannián marí geall arí rin, marí do bí eagla a cpióe uihie go gearrao na daoine maite nó an "Cóirte Bóarí" ar Òmnall oróce icint 'ran daabac. Aét ní maib coriaó an máearí ag Òmnall arí a curo éante agus ní bídeac fé aét ag veanao magaró fúite, marí ní éuipheac "an veamán nó Doctúir Forcarí" eagla arí. Veirpeac rí annan, "lean oíot, a bíteamhnaig; tá tú ag veanao magaró fúm-ra anoir, aét b'féirí pul do beirdeac an bliadóam ío caíte naé mberó tú éomí ruairic rin. Mo uíotéar! ír veacairí na rean-focail do fájúgao—bídeann ceann caol arí an aor óg—agus tá ceann caol oit-ra, a Òmnall."

Bí go maíe agus ní maib go holc, agus aon Oróce Samina amáin do bí Òmnall amuig, marí buíó gátae leir, ag córuigeaét arí na comínúib. Ba oróce b'eadh gealaige í agus ní maib gal gaoite ná coriann arí bíe eile amuig aét amáin cpiónán na faihge arí an cpiáig, nó anoir agus arí feao géur na b'eadhóg ór a éionn. Do ríubail fé ruar agus anuar agus éaric timéioll an Daabais, aét ní maib an t-á arí a éuro raotairí an oróce rin. Ní fáca fé comín arí bíe nó aon nro eile, agus do bí fé ag teaét abaile, ráruigete agus tuirpeac go leórí, ag veanao arí an mbuile 'élog, agus cao do éonnaic fé amaé ríomne arí an mbótarí aét beiric

inná agus íao "ag ríuacm-reacm" le céile. Do éamig iongantar arí nuairí do éonnaic fé na mná gan aon fearí 'n-a b'póairí ag veanao curoeacra leo, agus buibairic fé leir féin, "Naé veirdeanae atá ríao amuig. Ní feararí b'fúil aon ríonne maríb 'ran gcomairranae anoét! b'féirí gupab arí an córamí atá ríao ag teaét; aét beirí 'fíor agus-ra lom láirpeac, agus má tá, maéarí mipe tamall beag 'ran córamí."

Do bí ríao b'leir agus míle go leir ó'n "Leaét" an t-am ío, agus do raol Òmnall go mberdeac re ruar leo ríul do beirdeac ceatramí míle eile ríubailte aca. Do corruais fé ruar annan, agus do vein fé a dícioll éun teaét ruar leo, aét éirí gupí éurí fé veabao móir arí féin, níor buarí fé correém arí na mnáib. Do ríe fé annan, marí níor b'air leir beir buailte arí raó, aét buíó marí a ééaona é—bí na mná éomí raóa uarí arí do bí ríao arí oití. Annan do fearí fé ruar arí an mbótarí, agus do éuimíis fé arí féin. O'feuc fé go géarí arí na mnáib arí, agus do éúg fé raol veairí naé ag ríubail do bí ríao, aét ag imteacé ór ceann an bótarí marí raóile lá máirca. "Am' bairpeac," arí Òmnall, "tá mé éinnite naé leir an raogal ío na mná úro í n-aon éor; ír leir na daoine maite íao, agus atá gno icint ceapruigete amaé aca anoét, marí ír Oróce Samina í ío. Tá ríao ag veanao arí an Leaét anoir, aét beirí mipe láirpeac nó ní Òmnall m'annm. Tá ríao ío ag uul éiméioll aét maéarí mipe cpiarna, agus beirí mipe ann níor luairte 'ná íao." Leir rin do léim fé éarí an gcloríe do bí arí éaoé an bótarí, agus ríor leir éun an cpiáig, agus annan do ríe fé marí an gearruiríao, agus níor ríao fé go oéamig fé go oití an "Leaét." Do éuaro fé í b'pólae taobí ríarí ve éuompan móir gubairic do bí ag fearaimí ruar le cpiuac móna, í n-áit 'n-a maib corí 'ran mbótarí, arí nóí go mberdeac maóairic ruar agus anuar aige. O'fan fé annan go éuinn focairí, gan corí arí, ag reirdeamí arí na

mnáib, agus níorí b'fada óo ann go b'faca ré iao ag tairmuinte ari, agus an "riucam-reaeam" céadna o'airis re ari o'air ag toul ari n-agair aca fóir. Óo éurí ré cluar ari féin, ag feucaint a' b'airis ré amac cao oo bí riato a máo, aet níorí éurí ré don focal amáin. Óo rpalp an g'ealaé amac 'nuairí oo bí riato ag toul éurí, agus oo bí riatoirí máit aise ari na mnáib, marí b'féoirí leir báiri an g'anna oo leagaint o'ra, beag-naé, ó'n áit 'n-a riab ré i b'polaé, oo bí ré éom g'oirí rín o'ib.

Ba r'ean-éalléada iao, agus ní fáca ré riain riain rín tuine oo beiríreac léat éom g'áinna leo. Óo bí a riuráis éom liat le b'poc agus a g'oiríonn éom buiré leir an óir agus éom g'oiríonn le léatáirí r'ean-b'póige. Annan oo bí a riuráis ag cur teine ari marí r'eamacáca o'airis; agus éom an r'geul oo o'eanao níorí meara, oo bí éiríe r'airí-r'iacail cam fáca ag fáir ar beul gac tuine aca. Óo éurí o'innall riur eile faoi n'earia. Óo bí ceann aca ag riucáirí ualáirí icint faoi n-a clóca, agus 'nuairí oo éonnaic ré é rín, o'ubairí ré leir féin, "Oarí mo lán, ní' ceann caol ari o'innall anoet. Óo bí r'ior agam-ra go máit cao oo bí riato ag toul éom o'eanao. Ir é Oia oo éurí riur amac anoet gan o'obta ari o'ian."

Suar an r'riao leo, agus oo éurínnis o'innall a riuráis o'ra, agus níorí b'fada riurí r'ear riato taob amuis re éis beag o'ear cómpóiraé oo bí ari éairí na r'riaoe. Óo léim o'innall 'n-a r'earáin 'nuairí oo éonnaic ré na cailléada ag o'eanao ari an tís beag. agus ir iongantaé náirí r'riab a éiríe amac ari an mbóirí le r'airíor agus le heagla, aet ní marí g'eall ari féin. Ba tuine riuráirí leir féin oo bí 'n-a éom-riurí r'an tís beag, oarí b'annm m'icéall na Conéubairí, agus ní riab ré póirca aet cúpla bliadain. Ir fá éim leanaib an r'riur oo bí na cailléada ag teacé, agus ir é rín oo éurí an eagla ari o'innall boet.

O'riur na cailléada ir'eaé, agus oo éis

ceann aca an r'innéas, agus ir'eaé léite gan riur. 'Nuairí oo bí rí ir'eaé oo éom an ceann eile r'ior, marí oo bí an r'innéas ir'eal, agus oo éis rí an r-ualaé oo bí faoi n-a clóca oo'n éallíis ir'is.

(Le beir ari leanaínn.)

TRANSLATION.

About sixty years ago, or that way, there was a widow living near Lahinch, in the County of Clare, and she had only one son, whose name was Daniel O'Leary. He was a fine, strong boy, and all the people around the place were very thankful to him—i.e., had a regard for him—and were very fond of him, for he was a good neighbour; and, along with that, he was hearty, manly and civil.

His mother had not a fault in the world with him but one fault alone, and indeed, and indeed, that was not worth talking about. He had a great desire to be out in the night shooting rabbits with the light of the moon, in the great sand-hills which are on the brink of the sea, stretching over from Lahinch to O'Brien's Bridge; and his mother used to be, morning and evening, complaining and grumbling on account of this, for the fear of her heart was on her that the Good People or the Death Coach would come across Daniel some night in the sand-hills. But he had not the heed of a dog on her talk, and he used be only making fun of her, for "the demon nor Doctor Fo-ter" would not make him afraid. She used say then: "Follow on, you rogue. You are making fun of me now: but maybe before this year is spent you will not be so pleasant. My sorrow! it is hard to put down the old words, 'Young people have slender heads,' and you have a slender head, Daniel."

It was good, and it wasn't bad, and one Hallowe'en Daniel was abroad, as was usual with him, in pursuit of the rabbits. It was a fine moonlight night, and there was not a puff of wind nor any other sound abroad, but only the murmur of the sea on the strand, or now and then the sharp whistle of the plover over his head. He walked up and down and round about the sand-hills; but the luck was not on his labour that night. He did not see a rabbit in the world, or any other thing; and he was coming home, tired and weary enough, making towards one o'clock, and what did he see out before him on the road but two women, and they chatting away together. Wonder came on him when he saw the women, without any man along with them making company with them, and he said to himself: "Isn't it late they are abroad? I wonder is there anyone dead in the neighbourhood to-night! Maybe it is out of the wake they are coming. But I'll know presently, and, if there is, I'll go for a little while in the wake."

They were more than a mile and a half from Lahinch at this time, and Daniel thought that he would be up to them before there would be another quarter of a mile walked with them. He stirred up then and he did his best to come up with them, but though he put great haste on himself he did not gain a footstep on the women. He ran then, for he did not like to be beaten entirely, but it was all the same—the women were just as far away as they were at first. Then he stood up on the road and he thought of himself. He looked sharply on the women again, and he took notice that it wasn't walking they were at all but going above the road like a shadow on a March day. "By my baptism!" says Daniel, "I am

certain it is not belonging to this world these women are at any rate. It is to the good people they belong, and they have some work laid out for themselves to-night for this is Hallowe'en. They are making on Lahinch now, but I'll be present, or my name is not Daniel. They are going around, but I'll go across, and I'll be there sooner than they." With that he leaped over the wall that was on the side of the road and down with him to the strand, and then he ran like the hare and he didn't stop till he got into Lahinch. He went a hiding behind a big stump of bogwood that was standing up against a rick of turf in a place in which there was a bend in the road, in a way that he would have a view up and down. He stayed there quiet and easy, without a stir out of him, waiting on the women, and it wasn't long for him to be there till he saw them drawing on (towards) him, and the same "chit-chat" he heard in the beginning going ahead with them yet. He put an ear on himself trying would he find out what they were saying, but he did not understand one single word. The moon brightened out when they were going past him and he had a good view of them, for he was able to leave the top of the gun on them from the place he was in hiding, he was that close to them.

They were old hags, and he did not see ever before a person or a beast half as ugly as they. Their hair was as gray as a badger and their skin as yellow as gold, and wrinkled like the leather of an old shoe. Then their eyes were putting fire out of them like a red coal; and to make the story worse, there were four crooked long tusks growing out of the mouth of each person of them. Daniel brought another thing under notice. There was one of them carrying some load under her cloak, and when he saw that he said to himself, "By my hand, there is not a slender head on Daniel to-night! I had its knowledge well what they were going to do. It was God that put me out to-night without a doubt in the world."

Up the street with them, and Daniel kept his eyes on them; and it wasn't long until they stood outside a small, nice, comfortable house, that was on the side of the street. Daniel jumped to his standing when he saw the hags making on the little house, and it is a wonder that his heart didn't jump out on the road with terror and fear; but not on account of himself. It was a friend of his own who was living in the little house, whose name was Michael O'Connor, and he wa-n't married but a couple of years. It was for the child of this man the hags were coming; and it was this put the fear on poor Daniel.

The hags moved in, and one of them raised the window, and in with her without delay. When she was inside, the other one bent down—for the window was low—and she gave the load that was under her cloak to the hag inside.

(To be continued.)

NOTES.

"Leacht uí Chonchubair, now Lahinch, in the County Clare. It derived the old name from a *leacht* or monument which was erected there in memory of one of the O'Connor kings.

an-buileadh oo, here means, they had a great regard for him.

réitíocht, civil or obliging.

oabaic, a collection of sand-hills on the brink of the sea. There are, at least, three such collections on the coast of Clare, two of them being of considerable extent.

cannán, grumbling.

Cóirte buair, the "death-coach," usually drawn by headless horses. I know several persons who aver they have heard it.

topaó an maighair, the regard of a dog.

mo díochtair, my pity, or alas! a very common expression in West Clare.

ruicam-ruicam le ceile, chatting rapidly together. ruicam-ruicam is a common expression for a rapid, noisy conversation to which there is neither "head nor tail."

oeabaó, haste, speed.

éuair pé i bpolac, he went a-hiding.

crumpán, applied principally to twisted, knotty beams of bogwood. This word is given in O'Donovan's Supplement as being peculiar to Mayo, but it is in common use in Clare to-day.

oo éuir pé éuair air péim, he put an ear on himself, i.e., he listened intently.

oo rpalp an gelaic amaic, the moon burst forth. When the weather is clearing up after rain, the expression ta pé ag rpalpao ruar is often heard.

crupughe, wrinkled.

gan moill, without delay, quickly.

gubair, fir or pinewood; applied principally to bogwood in West Clare.

ta rruing air, drawing on him, approaching him.

an mbuille' élog, the usual expression for one o'clock.

rmeacraa oeap, a live coal.

IRISH IN THE NATIONAL SCHOOLS.

The following is from the report of the proceedings of the Imperial Parliament on the 24th of August:—

PROPOSED IRISH PROFESSOR FOR MARLBOROUGH-ST. COLLEGE.

Mr. Sexton (for Captain Donelan)—I beg to ask the Chief Secretary whether any professor of Irish is at present engaged at Marlborough-street Training College, Dublin; and if not, what facilities are afforded to National School Teachers in Ireland of acquiring such a knowledge of the Irish language as will enable them to impart instruction in English to children in Irish-speaking districts through the medium of their native tongue; and whether, in view of the admitted necessity for this knowledge, he will recommend the Commissioners of National Education in Ireland to appoint a professor of Irish at this Training College should no such professorship now exist there.

The Chief Secretary—There is no professor of Irish in Marlborough-street Training College. The Commissioners annually examine teachers for certificates to teach Irish, and they supply text-books at cost price for the use of classes learning Irish. Irish is also a subject which teachers may select in their examinations for promotion in the first class. At the annual examination of the teachers for the current year 29 teachers presented themselves for examination in Irish. Further, for proficiency of pupils in Irish the Commissioners grant a fee of 10s. per pass for each of the three years in which a pupil may be presented for examination in the subject. In 1893 there were 50 schools in which Irish was taught, and 903 pupils were presented in these schools for examination for results' fees. The question of appointing a professor to teach Irish at the Marlborough-street Training College was referred by the Commissioners to the professors of the College for their opinion some years ago, and their unanimous reply was that Irish could not

possibly be introduced into the curriculum of the College except by the exclusion of some other subject of certainly more pressing importance.

Mr. Sexton said this matter was one which excited considerable interest in Ireland, and he asked whether the right hon. gentleman would undertake to reconsider the case.

Mr. Morley—I quite understand this subject being interesting to gentlemen from Ireland, and I will ascertain a little more precisely whether there are any good arguments against the establishment of an Irish chair.

RESULTS' FEES FOR IRISH.

Mr. Sexton (for Captain Donelan)—I beg to ask the Chief Secretary whether he is aware that results' fees for Irish are not allowed to National School Teachers in Ireland in respect to pupils under the fifth class; and whether, in view of the importance in Irish-speaking districts of employing the vernacular in the junior classes as a means of teaching English, and of the fact that the majority of pupils leave school before reaching the fifth class, he will advise the Commissioners of National Education in Ireland to consider the desirability of extending the system of results fees in Ireland to all classes.

The Chief Secretary—The results' fees for Irish are not paid for pupils lower than the fifth class. As regards the second paragraph, the Commissioners have informed me that the existing arrangement limiting the award of results fees for proficiency in the Irish language to pupils in the fifth and sixth classes, was only determined after mature consideration, and that at present they see no sufficient reason for altering the arrangement.

Mr. Sexton—As most of the children in Ireland leave school before the fifth class is reached, does it not appear that the exclusion of Irish deprives them of the opportunity of being taught English through the vernacular in districts where Irish is the only language spoken?

The Chief Secretary—I think that is an argument for consideration.

GAELIC NOTES.

Part I. of the Easy Lessons compiled by Father O'Growney is now on sale in book form, price 3d. It contains all the Lessons published in the GAELIC JOURNAL as far as No. 53. Messrs. M. H. Gill and Son, Dublin, are the publishers.

I have had an opportunity of speaking to many who have commenced the study of Irish by the aid of these lessons. All agree in saying that the method of explanation, whether of the sound, meaning, or use of the words, is incomparably simple and intelligible, contrasting favourably not only with other books of elementary instruction in Irish, but even with similar books of instruction in other languages.

The readers of the GAELIC JOURNAL will be pleased to learn that Father O'Growney's health has much improved. Professor, editor, and author, he has undertaken and carried out the work of three good men, and no wonder if the strain has proved severe.

Anyone who has tried to teach Irish to a small class can realize the labour employed in delivering lectures on Irish to hundreds of students in every grade of proficiency. The difficulty lies in the want of suitable books of instruction, and that difficulty Father O'Growney has tackled

with success, having prepared and printed privately for the use of his students a temporary series of admirable *brochures* containing selections of Irish literature and lessons in grammar and composition, the instructions in each section being made interdependent and co-ordinate.

Under Father O'Growney's management, the annual rate of circulation of the GAELIC JOURNAL has increased tenfold. Its pages, from month to month, have won the encomiums of the Press not only in Ireland but all over the globe, and are read with interest by the lovers and students of the Gaelic tongue in every land. There is good ground for hope that, as the movement for the preservation, study, and cultivation of Gaelic grows in intensity, the GAELIC JOURNAL will be more and more recognised as the point of union of every phase and section of that movement, which already owes much to the fresh impetus imparted to it by the exertions of Father O'Growney.

We will all hope that a temporary rest from the tension of his work will give Father O'Growney back to us restored to perfect health.

Irish has been adopted as a subject of instruction at the City of Dublin Technical Schools, under the control of the Dublin Corporation, and Mr. Michael Cusack has been appointed instructor. The credit of this step is in a large measure due to Alderman Sir Robert Sexton, who urged on the authorities the necessity of a knowledge of Irish for those engaged in the industrial development of the western counties.

Our next number will contain some particulars of the recent examinations of National Teachers for certificates in Irish.

In the *New Ireland Review* for September appears a paper by Mr. T. O'Neill Russell, on "The Making of Gaelic," in which the writer sets forth his views on the cleavage between the Gaelic of Ireland and of Scotland.

The Central Branch of the Gaelic League adjourned its meetings and classes over the months of August and September. At the close of the month's work the weekly attendances were still increasing, and the interest in the conversation lessons was unabated. The branch enters on its second year's work on the first Tuesday of October.

The League is going ahead in Cork. At a meeting held on the 5th ult., a lecture, musically illustrated, was delivered by Mr. L. Fleming on "The Vision Songs of Ireland." Gaelic songs were rendered and Gaelic poems recited in connection with the lecture by Miss Bergen and Messrs. C. O'Kelly, P. Lynch, J. J. Murphy, T. Murphy, and J. Moynihan. Mr. D. Horgan presided. A vote of thanks to the lecturer was proposed and responded to in Gaelic, and a Gaelic chorus closed the proceedings. This is a new dawn of National culture in Ireland.

Mr. David Nutt (270 Strand, London) will shortly publish a volume, to be entitled "*Tales and Traditions of the Western Highlands*," collected and edited by the late Rev. J. G. Campbell of Tiree." This work will form the fifth volume of Mr. Nutt's admirable series of *Waifs and Strays of Celtic Tradition*. From the prospectus of

the new book it will be learned that, as a contribution to the collection and elucidation of the fast-fading remains of Gaelic traditional belief, custom, and folk-fancy, and as a memorial of a conscientious and hard-working scholar, a true Gael and lover of the Gael, this volume is sure to be acceptable to all who cherish the Gaelic race and its traditions. The contents will embrace clan-traditions, legendary history, fairy and folk tales, fables and games. Four of the pieces will be accompanied by the original Gaelic versions. The subscription price is 3s. 6d. net (4s. post free).

No man has done more, perhaps, than Mr. Nutt to advance the literature of the Gael in the world's estimation. The publication, of Celtic lore has been, in his case, no commercial speculation but a pure labour of love. His beautiful volumes claim by right a place in the library of every lover of Celtic literature.

Attention is directed to Father O'Growney's paper in this number on the Gaelic of "An Unexplored Region" in West Cork. This paper should serve as an example of what might easily be done by many readers in various districts. Work done in this direction is of the highest value, and it is to be hoped that such articles will be numerous in future issues, and that the material for them will be sought in every Irish-speaking district.

AN UNEXPLORED REGION.

The vocabulary of many Gaelic-speaking districts is still practically unexplored. It stands to reason that a native of a district is not the best person to study the peculiarities of the local Gaelic vocabulary, but rather a stranger, who will at once note every word, phrase, and intonation new to him. I was enabled, during the month of August last, to spend a few days in the parish of Ballyvourney, in West Cork, and was much struck by the richness of the vocabulary and idiom of the local Gaelic. Ballyvourney is practically an Irish-speaking parish—the children at school, with two or three exceptions, speak Irish out of school hours. Following the good example of many of the Cork National Teachers, Mr. Scannell, of Ballyvourney National School, studied for and obtained a certificate, and a few months afterwards presented for examination in Irish 31 children, of whom 27 passed. This was a splendid beginning, and both teachers and children look forward to even better results.

From Father Lyons, P.P., Kilmichael, I obtained the great majority of the words annexed. For convenience of reference I divide them into three classes: (1) words

altogether new to me; (2) words similar to or derived from words already known to me; (3) doubtful or peculiar words or phrases. I have not observed alphabetical order.

I.—NEW WORDS.

1. umápro or iomápro (um-aurdh'), an accident, a misfortune = *cubhríoe*. [Curiously, the words = *accident* appear to be very many: *cioceapáinn*, in Waterford; *ciompurce*, or *-rue*, in W. Connacht; *tuirne*, in Donegal; *cionóirg*, usual word in Cork; also, *bárr-éirle*, *mioceapó*, &c.]
2. méam: *gan m. ann*, without a stir, motion, life, in him. In Aran, when the sea is perfectly calm, they say *níl mae'-ou ar an bfuirge* i.e., *méam*, with last m aspirated.
3. ar *seabair* or *seabair*, mad, in a frenzy.
4. *par*: *bi ré par* (pos) *deirneannac*, he was a bit late. Possibly from Latin *passus*, a step?
5. *bata laug* (both'-á loung) *ir móir an b. oiméig air*, another word for an accident.
6. *conacáó*: *eo bideáóar ag a éonaacáó*, they were preparing the corpse (for being waked). Fr. Lyons heard this in Inchigeela.
7. *ní feacaigear niam éú gan roáar agá ort*, I never saw you that you were not in some trouble, confusion.
8. *níor éir ré garrahuac* (gor-á-voo'-úik), *air*, trouble, annoyance.
9. *níl ré ré yed'-a* (óia?) *an tige*, under the roof of the house, in the house.
10. *óá le* (luige?) *an doimur*, the two jambs of the door [cf. *leat-le* (Leat'-luige), one shaft of a car, just like *leat'éor*, *leat'-rín*, etc.]
11. *ar oim an lae*, in the very middle, height or heat of the day; cf. *oimn*, a hill.
12. *leacápnac*, sighing.
13. *nióbún*, a drink of meal and milk (called *cubán* in Mayo.)
14. *bi ré aer aige* (? *o'éirpe*), he was forced to do it; cf. *o'facaib*.

I may also add, although I think they have been printed before:—

15. *seis* (i.e. *raágar* or *raáar*), sort, kind; cf. the proverb, *raágar maic bró raágar maic éir*.
16. *poimúgáó*: *bi ré gá f-orm*, he was pressing or forcing it on me = *caebann*.

II.—KNOWN WORDS IN NEW FORMS OR MEANINGS.

1. *bleacáé*, a large supply of anything. (In Connaught, *bleicéac*, a portion of corn sent to a mill; *bleicéacán*, a glutton.)
2. *grámpacáén*, roasted wheat.
3. *ríóé lín*, a handful of flax; *tréiréán*, a bundle of twelve *sgoths*.
4. *on'-á-há* (= *anpa*?). Even in its ordinary sense of "storm" *anpa* is pronounced *anfa*: for aspiration of *f* cf. future of verbs, and such words as *mianpac* (meen'-hoo-áCH), yawning. *bi anfa air*, he was out of breath after a long run, or, *bi an t-anpa air*, he was pursued; also *fuair ré an t-anpa*, he got a great start.
5. *pinnur an tige*, gable end. The old *binn-cóbar* of the round towers—so Fr. Lyons thinks.
6. *ní feacaigear orépe niam air aét é*, I never saw any one so like him (*liú*, an heir to him).

7. *for-mhón*, turf left lying for a year in the bog.
8. *inr na faoise*, in February. *Onb-luséar na bliadna*, the cold spring season of the year. Compare the article of Mr. MacRury in *Trans. of Inverness Gaelic Society on Mairneulachd*.
9. *ruideadaint*, a duel, *lit.*, proof, cfs. the mediæval custom of putting an accused person to tests of fire, sword or water, or of single combat.
10. *tearbác*, *lit.*, heat, *hence*, passion, wantonness, mischief.
11. *ní feaca a cinnéasta* (*h-yin-a'-hā*), I did not see his face. In Aran *cinn-aḡaró* = countenance. Possibly our word may be *cinn-aḡte*, *aḡte* being the gen. case.
12. *bocaire*, a small puffy cake of bread : *ceapaire*, a pat of butter.
13. *reáicire*, lanky person. In Aran *reáic* = long scattered crowd or shower.
14. *Siubán alla*, spider.
15. *clagair*, thick, soft rain : cf. *clagairnac* *donn go tnom aḡ túirling*, in *Midnight Court*.
16. *rainlúim* = *raoilim*, both used.

III.—PECULIARITIES, &C.

1. *pé Seáḡán na rterle beatais é*, he is the "dead picture" of John. This seems to be the dative of *beata*, with some word, unknown to me, prefixed.
2. *aḡ ól tobac, o'ólár tobac*. Why they say "*drinking*" tobacco is a mystery to me. It is not *gabáil*.
3. *orna bhuam*, a deep sigh of weariness given by person or animal. Why?
4. *aḡ ite na feola fuair*, eating the cold (raw) flesh, = calumniate. This reminds one of the Jewish metaphor familiar to students of St. John, vi.
5. *nár a vé oo veis*, may you not prosper : we all know *oia oo beata* (in Munster usually *oé oo beata*, or *oé beata*), hail ! welcome ! The opposite is *nár ab é oo beata* and *nár a vé oo beata*. I take it that the latter form is for *nár ab vé (oia) oo beata*. Possibly our phrase is *nár a vé oo beata-ra*, shortened to *beatár*, and changed to *veis*?

There are a few other things which I may note on a future occasion, and in the meantime I invite criticism on those now given. When I state that this collection is the result of a few days desultory conversation, the reader may gather how much still remains to be done in the study of spoken Gaelic. I have great pleasure in adding, that in future we may look forward to notes on the Gaelic of Ballyvourney and Kilmichael from Father Lyons, Father Hennessy, P.P., and Mr. Scannell.

e. o'ḡ.

NOTES AND QUERIES.

(38) In Cork Proverbs, September, under proverb No. 34, the contributor asks, "What is *carpuoc*?" *ní anra*. *Carpuoc*, or *carpuac*, is the Munster form of *carpuas*, Connaught *carpuaint*, infinitive or verbal noun of

carpuaintim, or *carpuigim*, I draw : *uair a carpuoc éim* *cille* = the time of his drawing to the graveyard.

(39) In last number, the Editor, in his Gaelic Notes, referred to words in which a metathesis has changed the pronunciation. In Aran, Galway, *buspelaḡ* is said instead of *buselpaḡ* = cow-dung, especially when used as fuel ; *muneán* for *muneál*, neck ; *pé bhuḡ*, sometimes even *pé bhuḡ*, for *pé ar biḡ*, whatever, whoever : *larpuacáiré* = *larpuacáiré*, lightning, plural of *larpuar*, flame. —J. McN.

(40) Popular Proverbs, West Connacht, No. 3—*Tabac i n-oiaró bíó ir le bean-a'-tíḡe aḡá rín*. It was, I have heard, the celebrated *Caḡal*, or *Caḡoir* (for the name seems to have two forms) *Mac Cábá* who said this. He was once entertained at a house, and, after dinner was over, requiring a smoke, he made use of the words above, which have now become a proverb, to which the woman of the house indignantly replied :—

"*ní' l' rḡairte riuḡáḡa na tíḡe nár máit an oíol oó a beir leir*."

Whereon MacCabe, with less wit than might have been expected from him, retorted :—

"*ná raib teac ná tíḡ aḡ a leaḡ an oíor rín air* ;" i.e., *MacCabe* : "Tobacco after food ; that is for the woman of the house [to give]."

She : "There's no vagabone travelling the country [like yourself] but has a right to have it with him." Literally, "that it was not a good sufficiency for him it to be with him."

MacCabe : "That there may neither be house nor home over the person who left that impost on him."

MacCabe was really witty in his own way. My friend, *Seáḡán O Ruaróimḡ*, told me that he was one day taking a drink in Sligo, and the host asked his name. "*Caḡoir Cábá*," said he. "*Caḡoir aḡur cába*," said the host, pretending to misunderstand him, "*rín beir*." "And what's your own name, my man?" said *MacCabe*. "*Seapluar beir*," said the host. "*Seapluar aḡur beir*," said *MacCabe*, "*rín tḡuá*." This is one of the few instances of a genuine Irish pun which I have come across.—*An Chraoibhin doibinn*.

The following version of the same dialogue is from Galway :—

"*Tabac tar éir bíó, ir ar bean an tíḡe aḡá rín*."
"*á' rḡaḡ rḡuóimḡe oá oéiréann an rḡlḡe, ir rḡuacá an oíor tíḡe air é rín*."

From Aran :—

An fear Siubail : "*Tabac tar éir bíó, ir ar fear a' tíḡe aḡá rín*."

Fear an tíḡe : "*ḡaḡ rḡuóimḡe oá noeacará an rḡlḡe re, ir rḡuacá an oíor tíḡe air rín*."

An fear Siubail : "*Teac ná tíḡbhuir ná raib ar cionn an té o'ḡuomḡ an oíor rín air*."

The stranger's answer is commended, not so much for its wit as for its vindication of a hospitable custom.—J. MacN.

(41) Proverbs 7—I remember, many years ago, hearing the origin of this proverb also. It occurred in a most extraordinary story called *Pull an yee a vrie* (perhaps *poll anoiaró bhuic*), all about a badger who was a man, and whose hole was in Loughlynny ; and everything that went down into the hole, as an axe, couples for a house, etc., came out in Norway. I have often tried to

recover this story, but in vain; I am afraid it is hopelessly lost. If I remember rightly, it was the badger's flesh, in the broth of which there lay miraculous power, which gave rise, I was told, to the proverb.

(42) August, p. 79. Note—*Corraigeaé* *asur* *fiée* *púnt*. I have sometimes heard *corra* *asur* *fiée* *púnt*. Compare the beautiful Scotch Gaelic song, which I quote from memory :—

"*Tug mé corra asur naoi míora
ann rna h-impean ir faise éall
'S bean bóiréas eusann cha naib iu faotan
'S óa bráganm faoríao cha n-fanfann ann.*"

"I spent over nine months in the islands furthest back, and a woman of beauty of face there was not to be got; and if I were to get them for nothing, I would not remain there."

(43) The Scotch words *bóiréas*, "beauty," and *bóiréac*, "beautiful," remind me to ask, where on earth did Thomas Davis get the word *baotho*, which he uses in one of his poems, and explains in a foot-note to mean "beautiful?" The line runs, I think—

"O baotho! O baotho! O baotho!" I said;

but I am not sure of what poem it is in.

(44) *Sgeamhail*, pronounced both *skav-el* and *sk'jav-el*, I have heard for sharp noises, like high-pitched screaming, etc. I do not think I have heard it of a dog. Here is a *locus classicus* from an old, probably Elizabethan, poet, who was so annoyed by his bed-fellow's snoring that he said :—

"*Mná módaé' go ngóim as gúl
San árad ar fíur óa mhóin,
Caoi éadain ar oirde fíur
ir binne 'na fuaim do fíon';
Sgeamhail fíme iu fíur pháir
ní meafaim gur páir do m' éann,
no géim cáirte iu cloíe éusaró
O'n oipio tís uair ar mo péall."*

i.e., "Handsomeness, with bitterness weeping, without help to [cause them] cease from their grief; the wail of a barnacle goose on a cold night—they are more melodious than the voice of thy nose. The *sgeamhail* of a knife scraping brass I do not deem a torture to my head, nor the roar of a cart over hard stones, in comparison with the *aoir* which comes from you upon my pallet."—*An Chraobín Aoráinn*.

(45) In the song *An Spailpín Pánac*, which was reprinted in a recent number of the Journal, the word *lily* occurs. What does it mean? *An bunnmeán aorac* makes it clear that he is not satisfied that it means *lily*. I am strongly of opinion that it is an abstract noun. It may mean *lily whiteness*; but this is mere conjecture. I have never heard the word used. I have asked several Irish speakers what its meaning is; but none of them could enlighten me. I have seen it nowhere except in the "Poets and Poetry of Munster," second series, and there it occurs at least four times. In a song by John Collins, entitled *An Buaicill Bán*, these verses occur (p. 4. ll. 1, 2) :—

"*Do bí uile foillre na gneine as pinceasó
'na leacain mionla tpe lityr bán.*"

Again, I find the following verses in David O'Herlihy's *Táor as Teacé* (p. 46, ll. 16 18) :—

"*Lityr asur caora
bhí as comeargar 'r as pléneacé
go fíochmar 'na péim-leacain gínni.*"

Again, in *An Spailpín Pánac*, we have (p. 78, l. 23) :—

"*'Na mberó' lapa tpe lityr 'na gnaoi mar eala.*"

Finally, in *Sigile Bheas ní Chonnolláin*, by William O'Leannain, I find (p. 142, ll. 14, 15) :—

"*Bhí óac na gcaoi 'ran lityr
as comeargar 'na cnué go h-ápo.*"

Collins and O'Herlihy were both natives of Cork; O'Leannain was a native of Kerry, and so likewise, as is evident from the song itself, was the anonymous author of *An Spailpín Pánac*. The meaning of *lityr* ought, therefore, to be understood in Cork and Kerry; and perhaps some reader of the Journal, hailing from one or other of these counties, may be able to definitely fix its signification. I wonder if it can possibly be a loan-word from the Greek. Considering the classical traditions of Cork and Kerry, and indeed of Munster generally, it may perhaps be. If it be, it undoubtedly means *smoothness*, and is either from *λῆρος* (smooth), or *λεωρός* (smoothness.)

mícéal p. O hteasá, C.C.

(46) June, p. 39 : *ir tpeim í an éaspe i bráo*; in Aran (Galway) this proverb runs *ir tpeim ceape i bráo*, and is understood to mean that (even so light a burden as) a hen is heavy (when carried) far. The meaning of the two proverbs from West Clare marked doubtful seems to me fairly clear: *ir fcaip purbe i mbun na cnuáice 'na purbe i n-a háir*, it is better to have a stack to watch than the empty place of one; *ir beas iu ir buaine 'na an oime points to the shortness and uncertainty of human life*.

Mr. J. H. Lloyd has transmitted a note from Mr. Flannery, in which, summing up what has been written about the Waterford saying, *náp éirgíó an t-ácpaóap leac*, he adheres strongly to the view that the word in question originates not from *excise*, but from *success*, or the French equivalent, *succès*.

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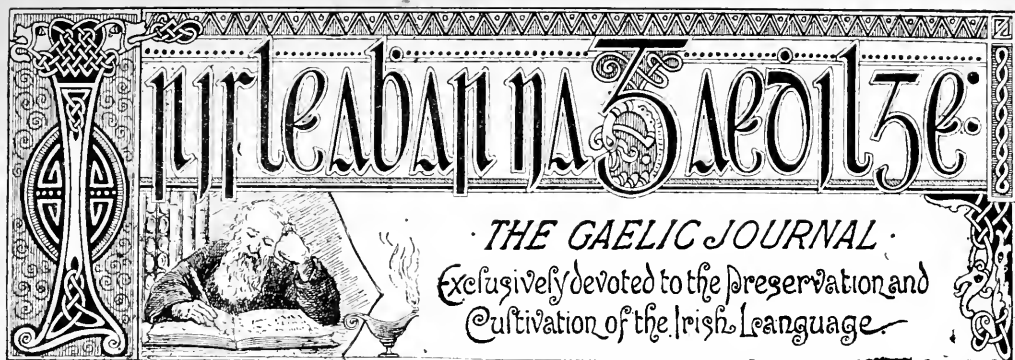
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EXERCISE LX.

COMBINATIONS OF CONSONANTS.

§ 369. Some consonants coalesce—thus, *ol*, *on*, are pronounced like *ll*, *nn*.

coolao (küL'-ä, *Conn.* küL'-oo), sleep.
ceuna (kaen'-ä), same ; *follows a noun*.

fóola (föL'-ä), old name of Ireland.
maíone (mwaí'-ë), of the morning.

§ 370. *ln*, pronounced like *ll*.
áilne (aul'-ë) ; *níor áilne*, more beautiful.

§ 371. *no*, pronunciation like *nn*.
gránua (grauN'-ä), ugly.
inóe (in-ae'), yesterday.
inóiu (in-yoo'), to-day.

§ 372. Instead of saying "He is sleeping," we say in Irish, "He is *in his* sleeping," "in his sitting," "in his standing," (compare the phrase "He fell out of his standing"), "in his lying," &c.

atá mé in mo coolao 'r ná úirísh (dhoosh'-ee) mé, "I am in my sleep (asleep) and do not waken me," is the name of an old Gaelic air, but a piper who knew no Irish used to call it, "Tommy MacCullagh made boots for me."

fearam (shas-äv), standing.
fuíoe (see'-ë), sitting.
luíoe (Lee'-ë), lying.

When aspirated they are pronounced *has'-äv*, *hee'-ë*, *lee'-ë*. See § 324.

atá mé in mo fuíoe is also used in the sense of "I am up," i.e., out of bed ; and also—"I am sitting up" after a long illness, &c.

§ 373. *Óia úit, a táirós. Óia ir Muire úit, a táirmuir* (yee'-ärmwid). *Ní fuil do bean ag an margaó inóiu?* *Ní fuil, atá rí cinn, atá m'ataí cinn, agus bí mé féin* (myself) *cinn inóe, agus bí mé in mo luíoe, aet atá mé láiróiu inóiu. Bí Donncaó liom inóiu ag teaet a baile, agus bí an fear ceuna liom ag vul go Corcaig inóe. Ní fuil an áit áluinn, atá an áit gránua. Ní raib mé ar an loc inóe, bí an lá garb, aet bí Dóinnall ar an loc eile. Bí ainn eile ar Éirunn, fóola. Atá Donncaó in a fearam ar an óin áro. Bí Seumar in a fuíoe ar an ríol ag an teine nuair támic an rgeul. Úirísh an fear ós, ní fuil ré in a fuíoe róp.*

§ 374. *an lá inóiu*, to-day.
an lá inóe, yesterday.

You were asleep when I came. I was not asleep, I was up. Yesterday was rough, to-day is calm ; I am going on the lake with a little boat. There is no sail on my boat, the boat is not heavy enough. Put money in your pocket when you are going to Scotland. The dog is dead, he is lying on the floor. There is a dumb person at the door, and a bag on his back ; put bread and butter and meal in his bag. The man is deaf (and) dumb.

EXERCISE LXI.

COMBINATIONS OF CONSONANTS CONTINUED.

ECLIPSIS.

§ 375. The peculiarity which is usually called eclipsis by writers in Irish grammar, presents no difficulty as regards pronunciation. To understand how it is so general, we must make slight references to the older forms of some words which cause this peculiarity.

§ 376. Take, for example, the Irish word for "our," "your," "their." In the older form of the Gaelic language we may suppose that *ar* (*är*)=our; *bur* (*wür*)=your; *an* (*än*)=their, but in the course of the changes which centuries have caused in spoken Gaelic, these words have become *ar*, *bur*, *a*; the final *n* being either prefixed to the following word or altogether lost. Thus—

<i>ar</i> <i>nóin</i> , our fort	are now spelled
<i>bur</i> <i>nóin</i> , your poem	<i>ar</i> <i>nóin</i>
<i>an</i> <i>noiceall</i> , their best	<i>bur</i> <i>nóin</i>
	<i>a</i> <i>noiceall</i>

§ 377. And these new forms are pronounced (*är* Noon), (*wür* Naun), (*ä* *neeh-yäl*), the *n* in each case being pronounced as *nn*. The sound of the *o* is thus "eclipsed," or overshadowed by that of the *n*: hence the name of this phenomenon.

§ 378. In the same way—

<i>ar</i> <i>ghrian</i> , our sun	are written
<i>bur</i> <i>gealaic</i> , your moon	<i>ar</i> <i>ghrian</i>
<i>an</i> <i>goirt</i> , their field	<i>bur</i> <i>ngealaic</i>
<i>an</i> <i>gáire</i> , their laughter	<i>a</i> <i>goirt</i>
	<i>a</i> <i>ngáire</i>

SOUND OF *ng*.

§ 379. When slender, *ng* is sounded like *ng*, in sing, singer, that is, like our symbol *n*. It is never soft, like *ng* in singe. In English this sound is not found at the beginning of words.

O'loingris (*ö* *Len'-shee*), Lynch.

ling (*lin*, *ling*), start.

* *a* *ngealaic* (*ä* *nal'ä-CH*), their moon.

* *a* *ngrian* (*ä* *nree'-än*), their sun.

§ 380. When broad, *ng* is like *ng* in long, long-er. This sound of *ng* is a simple

sound, very different from the sound of *ng* in sing, singer; just as *g* in begun is different from *g* in begin. It is a sound not often used: we shall when necessary use the symbol *NG* to denote it. Thus—

<i>reang</i> , slender (<i>pron.</i> <i>shaNG</i>)	<i>ng</i> sounded as if
<i>teanga</i> , a tongue (<i>taNG'-ä</i>)	<i>shong</i>
* <i>ngóir</i> (<i>ä</i> <i>NGürth</i>)	<i>zong-ä</i>
* <i>ngáire</i> (<i>ä</i> <i>NGaur'-ë</i>)	<i>üng-ürth'</i>
	<i>üng-aur'-ë</i>

§ 381. The student should not be discouraged by this, the most difficult sound of the language. At the beginning of words it may be pronounced as *N*, if the learner cannot acquire the correct sound at once.

§ 382. *Cáinic* *taós* *asur* *Diarmuid* *a* *baile*, *asur* *innne* *riao* *a* *noiceall* *aet* *ní* *fuair* *riao* *airgead* *uaim*. *Atá* *air* *asur* *Murcao* *in* *an* *teac*, *asur* *atá* *a* *noor* *iar* (*Nür'-äs*) *forghailte*. *Níl* *a* *leanb* *balb*, *atá* *teanga* *aige*. *Fuair* *Tomás* *asur* *Seumas* *an* *capall* *in* *a* *ngóir* *inné*. *Atá* *long* *as* *taós* *O'loingris*. *ní* *fuil* *báo* *aige*.

§ 383. We made a pretty poem, our poem is long and sweet. Your door is closed. Hugh and Niall were coming home from the river, and their laughter was loud (*áir*). Our field is green; your field is white (*bán*) and poor now. Dermot Lynch is in Scotland now; his mother is in Ireland, and his father is in America.

EXERCISE LXII.

§ 384. Just as words like *ar*, *bur*, *an*, etc. (words which we may conveniently call *eclipsing* words) have lost the final *n* before *o* and *ö*; so they have lost it before vowels:—

ar *a* *air*, our father
bur *o* *air*, your work
an *im*, their butter

are now
ar *n* *a* *air* (*är* *Nah'-är*)
bur *n* *o* *air* (*wür* *Nüb'-är*)
a *n* *im* (*ä* *nim*).

§ 385. The only preposition which in modern Irish causes eclipsis is the preposition *in*, in, with which we are now familiar.

Thus, instead of *in* *nóin*, in a fort,
in *goirt*, „ field,

we have

i *nóin* (*ä* *Noon*)

i *ngóirt* (*ä* *NGürth*, *üng-ürth'*).

* Like *eng-al'-äCH*, *eng-rec'-än*.

When *n* is removed from the *m*, all that remains is the vowel *i*, and as prepositions are not emphasized the vowel-sound of *i* is obscure; hence we denote it by *ä* in the key words.

§ 386. Indeed it is not unusual to write *a noún*, in a fort; *a ngoic*, in a field; but it is better to write *i noún*, *i ngoic*; and leave *a noún*, *a ngoic* = their fort, their field.

§ 387. In the same way, it is not unusual to write *i n-áit*, in a place; *i n-éirinn*, in Ireland; or even *a n-áit*, *a n-éirinn*; but it is far better for beginners to write *in áit*, *in éirinn*, as we have done up to this.

§ 388. *i nGailm*, in Galway.

(*ä NGa'l-iv*, almost like *üng-a'l-iv*; the *l* like *l* in *valiant*).

Atá ar n-atair beo fóir, ní fuil ré maib.
Atá buir n-aián milir, áit atá buir n-im
reairb. Atá muiréad agur Oóinnall ag
obair m Albain agur atá a n-obair tñom.
Bí iolair móir álunn ag Donncaó agur ag
Airt, áit fuair a n-iolair báir. Atá Niall
agur Nóia boct, m fuil a n-eoirna ag fáir
m a ngoic.

§ 389. Distinguish: atá an obair tñom, the work
is heavy;
atá a n-obair tñom, their
work is heavy.

I found (fuair) your donkey on the road.
Niall and John are coming home, their
place is empty. Your door is not open.
Nora, I found your (oo) little bird on the
floor. Nora and Una, your (buir) lamb is
dead; and your floor is not clean. Our
poem is sweet; your poem is long.

EXERCISE LXIII.

§ 390. ECLIPSIS OF *l*, *n*, *r*, *p*.

These letters are not eclipsed; the *n* of
the eclipsing word disappears.

This was not always the case. Instead of *m leabap*,
in a book, we often find in older Irish *i leabap*; so for
m póo we find *ipóo*; for *m muir*, *i muir*, for *m nñi*,
i nñi, &c.

EXAMPLES:

ar leabap, our book; *i leabap* (*ä lou'-är*) in
a book; ar long, our ship; a reol, their
sail.

§ 391. *m AND b*.

Instead of continuing to say *apn báo*,
our boat; *m báo*, in a boat, the speakers of
Irish found it easier to say *apm báo*, *m
báo*; by degrees these were pronounced

apm áo, *m áo*, but to keep a record of the
original word, we now write *ap mbáo* (*är
maudh*), *i mbáo* (*maudh*). Here again
we see that the "eclipsed" letter, *b*, is not
noticed at all in pronunciation.

§ 392. Atá Conn agur Niall ar an loé
anoir *i mbáo*. Ní maib mé *i mbáo* ar bit, bí
mé ar an áill. Níl buir mbó (mó) rean, atá
rí ós fóir, agur atá bainne go leor aici. Ná
cuir uirge *i mbainne* (mwau'-ë); ná cuir
bainne mñ ar uirge. Níl báro móir in
éirinn anoir, fuair ar mbáro (maurdh) báir.
Níl aol ar buir mballa (moL'-ä).

§ 393. The bard found the poem in a
book. The story is not in any book. We
have no ship, our ship is lost. There is
no sail in your boat, your sail is lost.
There was a large hole in your sail. Our
bread and our milk.

EXERCISE LXIV.

§ 394. ECLIPSIS OF *p*, *c*, *t*.

Instead of saying *apn póca*, our pocket,
" ceann, " head,
" tír, " country,
it was found easier to say *apn bóca*, *apn
geann*, *apn tír*; then the *n* dropped out,
and to preserve the original word, we now
write

ar bpóca (*är bök'-ä*),
ar geann (*är gaN*: *Munster*, *g-youN*),
ar tír (*är deer*).

Here again we see the rule for pro-
nouncing eclipsed words exemplified—the
eclipsed letters, *p*, *c*, *t*, are not noticed in
pronunciation.

§ 395. Níl gráó agair ar buir tír. Atá
gráó móir agair ar éirinn, ar tír. Atá
Nóia agur bñgró ag obair ag an tobair,
atá a scúinne láir, áit atá mo scúinne
bñrte. Níl roir ar ar oteac. Tá ar
agur Niall ag teact; fág a mbealaic.

§ 396. Our island, our country. They
have no money, their pocket is empty,
there is not a shilling in their pocket. Our
tree (groN) is green yet. They are not
working now, their spinning wheel (dhoor-
ne) is broken. John and James are coming
home to Ireland, their father died, and their
house is now empty. Leave our way.

Their mother died, their heart (gree'-ë) is broken. We have our health yet.

§ 397. THE "OUR FATHER."

An fàdair.

Ar n-àdair, atá ar neam, go naomhtar
táinn; go dtigíod do mbeaí; go n-
eun-tar do toil ar an talam mar ghnéar ar
neam. Tabair dúinn moir ar n-
aíon laeteamail, agus maíe dúinn ar b'iaí
mar maiteamuis dá b'péiceamail féin;
agus ná léig sinn i gcaithead, aet faoi
sinn ó olc. Amén.

An fwað'er,

ar nah'-ir a-thau' er nav gū Naev'-hār than'-
ām; gū dig'-ee dhū rec'-āCHth; gū naen'-
thār dhū hel er ān thol'-āv mor nec'-hār er
nav. Thou'-ār yoon in-yoo' ar nār-aun' Lae'-
hoo-il, ogus mah yoon or vee'-āCh-ā mor
wah'-ām-id dhār vae'-hoon-iv faen; ogus
Nau laeg shin ā goh'-oo, oCHth saer shin
ō ūlk om-aen'. The title means "The
Pater," from the word with which the prayer
begins in Latin.

PAOISÍOIN AN OÍG-FÍR:

Leir an gCraobín Aoribinn.

Ó o'fár me fuar beir láirí mór,
Ó fuair mé róir agus cioré beas,
Ó cuadar ar cuairt ar fuo na oíoré,
Tá m' anam ciaréa go boet 'r go lae.

Ní gabaim don abhán, ní éig liom é,
Aet bean agus rpié ag iúe im' éeann;
Ir fada fapaorí ó do léig mé oán;
Tá mé ar pán 7 tá mé gan gneann.

Ní hionann mé agus bí mé tuiat;
Do bí mé lá a'f oá b'fáinn leabair,
Do éiomfainn oá léigead ar fead an lae,
Go gcaillfínn ó 'n léigead mo lúe 'r
mo meabair.

Do gcuirfeá amárac ar mo lúim
An leabair ir fearr oá n-eaína peann,
Ní fofglócaínn a élar—'ré mo meaf oá
pírib
Nac pacaó don líne oé ann mo éeann.

Do bí mé lá, a'f níorí gnat liom miam
Beir fallra oíomaíneac mar atáim,
Aet ag gabáil abhán 'r ag léigead r'gíbhinn,
Agus b'beaó m' innninn mó-é 'r mó-
lán.

Nac móir an t-aíruad éainis oim,
Agus mipe 'fan b'fóim-re 'oul ar
r'iae,
Ní tuigim féin an nóir oá leanaím,
'S ar uairib meafaim nac mé mé.

Cleair an t'raogail a'f gíad o'f oíman
A'f tabairt do moígan beir 's iarríad
óir,
Ir iad do mair mo éoríde im' éliab
Mar fíad ar f'liab 'r na coir 'n-a éoir.

Aeirim liom féin ceo míle uair
Nac b'fuil aet luaithead in fan óir,
Nac b'fuil fan mbea aet réveos gaoite,
'S gur r'f-neimníó an r'oc 'r an r'óir;

Nac b'fuil 'r na r'igéib ir mó aet oaoine
'S nac b'fuil 'r na oaoirib aet cárnáin
éiré—

Oá meo a n-abhainn, oá meo a r'maoirínn,
Ní fofcuigim m' innninn, ní éig liom é.

A íora éiríor, fuair b'f oia h'aoine
Ar fon na n-oaoine le pionúr mór,
Oibir an t'raogaltac ar mo éoríde-re,
An t-eallac, an talam, an r'oc, 'r an
r'óir.

MUNSTER COLLOQUIAL IRISH.

We wish to direct the attention of students to the following specimen of Munster Irish, one of the best samples, if not the very best, of Southern popular Gaelic that has ever been printed. This has been sent by the same contributor who has enriched several recent Nos. of the Journal, the Rev. Father O'Leary, P.P., Castlelyons.

SEADNA.

(Coir na teineas: pèg, nòra, fobnuic, sìle beag, cáit ní dhucalla).

Nóia. A pèg, innir rgeul úinn.

Pèg. B'ait liom rin!¹ Innir féin rgeul.

Fob. Níl aon maic innir, a pèg; b'feairi linn oo rgeul-ra.

Sìle. Oéin, a pèg; beiróim ana-focair.

Pèg. Nac maic nári fanair focairi aréiri, 'nuair bí "Maoria na n-Oét gCoir" agam oá innirint!

Sìle. Mar rin níptaopaó Cáitní Dhuacalla ac am' ppiocaó.

Cáit. Thugair o'éiteas! Ní paðar-ra ao' ppiocaó, a cáitlín!

Fob. Ná bac í féin,² a Cáit; ní paib aoinne' oá ppiocaó ac í oá leigint uirri.

Sìle. Oo bí, artoín;³ agur muna mbeiréas go paib, ní liugfainn.

Nóia. Abair le Pèg nac liugfairi anoir, a Shìle, 7 inneópaó rí rgeul úinn.

Sìle. Ní liugfao, a'pèg, pému imteócaró oim.

Pèg. Má'f ead, ruig annro am' aice, 1 oirio ná feurpaó aoinne' tú ppiocaó. Gan pior oom.

Cáit. B'réasó geall go bpiopaó an cat í. A coice⁴ big, beiréasó rgeul b'ieas againn, muna mbeiréas tú féin 7 oo cuio liugfaige.

Fob. Éir, a Cháit, no cuirpí ag sul í, 7 beiróim gan rgeul. Má cuirteairi fearis ag pèg, ní inneópaó rí aon rgeul anoét. Sead anoir, a pèg, cá gac aoinne' ciuin, ag b'iaí ag rgeul uait.

Pèg. Bí feari ann fao ó, 7 ir é ainm oo bí agh, Seadna; 7 gheuparóe b'ead é; bí cig beag oear clútmairi aige, aig bun enuic, ag éaoib na poitine; bí caðaoiri fúgán aige oo óein pé féin oo féin, 7 ba gñac leir furióe innir um. Éiaónóna, 'nuairi b'réasó obairi an lae criochnuighe; 7 'nuairi furióasó pé innir, b'réasó pé ag a fártac. Bí mealbós mine aige, ag crioasó⁵ í n-aice na teineas; 7 anoir 7 aghir cuiréasó pé a lámh innir, 7 éogao pé lán a óuirn de'n mín, 7

b'réasó oá cogaint ag a fuaimnear. Bí ciann uball ag fáir ag an otaob amuic de óoiri aige, 7 'nuairi b'réasó tapr agh, ó beir ag cogaint na mine, cuiréasó pé lámh 'ra ciann ran, 7 éogao pé ceann de 'rna h-ublaib, 7 o'iteasó pé é—

Sìle. O a Thiarcair!⁶ a Pheg, nári oear é!

Pèg. Ciaco, an caðaoiri, nó an mín, nó an t-uball, ba oear?

Sìle. An t-uball, gan aghur!

Cáit. B'feairi liom-ra an mín; ní bainfeas an t-uball an t-oirio de óuine.

Fob. B'feairi liom-ra an caðaoiri; 7 cuirpinn Pèg í n-a furióe innir, aig innirint na rgeul.

Pèg. Ir maic cum plámairi tú, a Fobnuic.

Fob. Ir feari cum na rgeul túra, a Pheg. Cionnur o'iméig le Seadna?

Pèg. Lá oá paib pé ag oéanam⁷ b'iois, éus re pé noeara ná paib a tuille⁸ leatairi aige, ná a tuille rñáite, ná a tuille céiréas. Bí an taoibín⁹ o'éiréanac fuar, 7 an gheim o'éiréanac curéa; 7 nioib fuláirí oo¹⁰ ool 7 aóbaí oo folátaí ful a b'feurpaó pé a tuille b'iois oo oéanam.

Oo gluarí pé ag maroin, 7 bí c'ir r'gillinge 'n-a póca, 7 ní paib pé acé míle ó'n oirig 'nuairi buail óuine boét uime, aig iarparó oéirice. "Tabairi oom oéiric ag ion an cSlánuigheora, 7 le h-anmannairí oo marib, 7 tapr ceann¹¹ oo fláinte," agh an óuine boét. Thug Seadna r'gilling oo, 7 annran ní paib aige acé oá r'gilling. Dubairí pé leir féin go mb, féirí go noéanfaó an oá r'gilling a gñó.

Ní paib pé acé míle eile ó baile 'nuairi buail bean boét uime, 7 í cor-noctuighe. "Tabairi oom congnaó éigín," ag r'irí, "ag ion an cSlánuigheora, 7 le h-anmannairí oo marib, 7 tapr ceann oo fláinte." Oo glac truaige oí é, 7 éus pé r'gilling oí, 7 o'iméig rí. Oo bí aon r'gilling amáin annroin aige, acé oo éiomáin pé leir,¹² a b'iaí ag go mbuailfeasó rianr éigín uime oo cuirfeasó ag a cumur a gñó a oéanam.

Níorb fada gur capad air leanb 7 é ag sul le fuact 7 le h-ocpar. “Air ion an tSlánuigíteora,” air an leanb, “tabair dom iur éigin le n-ite.” Bí cig ópta¹¹ i ngar dóib, 7 do éuaró Sheòna irteač ann, 7 ceannuig ré bhuic arián 7 eus ré cum an leimb é. Nuair fuair an leanb an t-arián o’áruig a dealb; o’fár ré fuar i n-áirve, 7 do laprolar iongantac n-a fúilb 7 n-a ceanačarb,¹² i tpeo go tčáimic r’ganniač¹³ ar Sheòna.

Sile. Dia linn! a pēs, ir oóca gur euit Sheòna boct i luige.

pēs. Níorb euit; ačt m’f ead, ba oíceall só. Chom luac agur o’f eud ré labairt, dubairt ré: “Cao é an fadad uime tura?” agur ir é p’easra fuair ré: “A Sheòna, tá Dia buirdeac óiot. Aingeal ir ead mipe. Ir mé an t’ríomac h-aingeal gur eugair¹⁴ oéhic só anoir ar ion an tSlánuigíteora, 7 anoir tá t’rí gurde agat le fagáil ó Dia na glóipe. Iair ar Dia aon t’rí gurde ir toil leat, 7 geobair iad; ačt tá aon comairle amán agamra le tabairt euit,—ná deamuir¹⁵ an t’ríocairie.” “Agur an n’eirir liom go b’airgead mo gurde?” aira Sheòna. “Deirim, gan amhar,” air an t-aingeal. “Tá go maré,” aira Sheòna, “tá cačaoir beag dear r’igán agam ra baile, 7 an uile oailtín a čagann arteač, ní fuláir leir¹⁶ iurde innte. An čeud uime eile a fúirp’ó innte, ačt mé fém, go gceanglaró ré innte!” “Faipe, faipe! a Sheòna,” air an t-aingeal; “rin gurde b’eas inčigčte gan tairbe. Tá oá čeann eile agat, 7 ná deamuir an t’ríocairie.” “Tá,” aira Sheòna, “mealbóigin mine agam ra baile, 7 an uile oailtín a čagann arteač, ní fuláir leir a oir a f’áčad innte. An čeud uime eile a čuirp’ó lám ra mealbóig rin, ačt mé fém, go gceanglaró ré innte,—feuc!” “O a Sheòna, a Sheòna, ní’l fapz¹⁷ agat!” air an t-aingeal. “Ní’l agat anoir ačt aon gurde amán eile. Iair t’ríocairie Dé

oo t’anam.” “O, ir fíoir euit,” aira Sheòna, “ba oóbair dom¹⁸ é deamirao. Tá čriann beag uball agam i leat-taoib mo oiruir, 7 an uile oailtín a čagann an tpeo, ní fuláir leir a lám oo čur i n-áirve 7 uball oo r’acac 7 oo b’er leir. An čeud uime eile ačt mé fém, a čuirp’ó a lám ra čriann rin, go gceanglaró ré ann—O! a oáime!” ar r’eir ean, ag r’gairteač ar gáirp’ó, “nac agam a beir an r’p’oir oirra!”

Nuair čáimig ré ar na t’p’oirb,¹⁹ o’f eud ré fuar 7 bí an t-aingeal inčigčte. Uein ré a m’acnám air fém ar fead tamail mair, 7 ré deir ead f’air eall,²⁰ dubairt ré leir fém: “Feuc anoir, ní’l aon amaran i n-čriann ir mó ioná mé! Oá mberdeac t’p’uir ceangailte agam um an t’aca ro,²¹ uime ra čačaoir, uime ra mealbóig, 7 uime ra čriann, cao é an mair oo dean-fad ran oirra 7 mé i b’ar ó baile, gan b’ar, gan oec, gan airgead?” Ní túirge bí an méir rin cainte mairde aise ná eus ré fé n’easra ór a comair amac, ran áit a mair an t-aingeal, fear fada caol dub, 7 é ag glinneamaint²² air, 7 teine čreara²³ ag teačt ar a oá fúil n-a r’p’p’eacarb mine. Bí oá ačaoir air mair berdeac ar p’ocán gabair, 7 meirgill fada liat-čorim garb air, eirboll²⁴ mair berdeac ar m’arad iurad, 7 črúb air čoir leir mair črúb tairb. Oo leat a beul 7 a oá fúil ar Sheòna, 7 oo r’acac a čaint. I gceann tamail oo labair an fear dub. “A Sheòna,” ar r’eir ean, “ní gáó euit aon eagla oo beir oir p’om-amra; ní’lim ar t’i²⁵ oo oíogbála. Ba mian liom tairbe éigin oo deanam euit, oá nglacá mo comairle. Oo čloir ead čú, anoir beas,²⁶ oá mair go mair gan b’ar, gan oec, gan airgead.²⁷ Čuibriann-r’e airgead oo oótair euit ar aon čingióll beas amán.” “Agur g’p’eac²⁸ t’p’é lár oo r’gairt!” aira Sheòna, 7 čáimig a čaint oó; “ná feurp’á an méir rin oo mair gan uime oo m’leac leu’ čur²⁹ glinneamra,

pé h-é tû féin? "Ír cuma tuit cia h-é mé, áct beupao an oipeao aipeao tuit anoir agur ceannócaio an oipeao leatari agur³⁰ coimeáopao ag obair tû go ceann trî mbliadain noeas, ai an geingiolle ro-go oiocepar liom an uairi rin?"

“Δυσὶν μὰ πέρὸς τοῦτον λέατ, ἀ μαῖμασσο
 ἀν υἱοῖν ἰν?” “Ὀ βεῖς³¹ οὗτ ἀν ἔειπ
 ἰν σο ἔειπ, ’νυαῖν βεῖο ἀν λέατῶν ἰοῖςτε 7
 βεῖομῖο ἀς ἑλαιορεῖς?” “Ὀ τῶν γευ-
 ἔειρεῖς—βίος ἀγατ, περσεῖν ἀν τ-αῖρεῖς.”
 “Ὀ τῶν-πε γευῖς εἰρεῖς, πεῖς!” “Ὀ ἔειπ ἀν
 περ οὗτ ἀ λῆν ’ν-α ἰόεα, 7 ἔειρεῖς ἰέ
 ἀματ ἰπαῖν μῶν, 7 ἀν ἀν ἰπαῖν σο λῆς
 ἰέ ἀματ ἀν ἀ βῆν καῖν βεῖς ὅν βῆς
 βῆς.”

“Feud!” an reirlean; 7 fín pé a lámh 7 éirí pé an capín ve píopaib gileóite gléineainla pé fínlib Sheaðna boict. Do fín Seaðna a dá lámh, 7 do leatavari a dá laḡari cum an óiri. “So péro!” ari’ an reari vub, aḡ tairiamngc an óiri éirge arceac; “níl an marḡaó véanta rór.” “bíóó ’n-a marḡaó!” ari’a Seaðna, “ḡan teip?” ari’ an reari vub. “ḡan teip,” ari’a Seaðna.

“Dai b'lig na mionn?” a' an fear
 sub. “Dai b'lig na mionn,” a'ra Seòna.
 (Leanar de seo.)

NOTES.

- 1 b'áic liom rin—ironical. Used when some thing unreasonable is asked.
- 2 ná bac í féin, here féin is idiomatic.
- 3 ártóin, but why.
- 4 toice, a term of mixed affection and reproach, usually to children.
- 5 ar cpoadó. Ar is often thus used with the verbal noun, as ar faǵáil, ar iarradó.
- 6 a éiriacar is euphemism for a éirgearna.
- 7 a éirille, any more, *lit.* its addition.
- 8 taoibín, a patch on the side (taobh) of a boat ; a patch on the toe is usually called in Meath báipacáin, from báip.
- 9 car ceann, over the head of, *hence* for the defence or protection of. Siar, mísiar, fortune, misfortune.
- 10 so éiomáin fé leir, *lit.* he drove on, *hence*, he continued, persevered.
- 11 tíg órta is now generally used=a public house, *lit.* a *host's* house. The old word doirdeact is now obsolete with us.
- 12 ceanaicéib. See notes on Ballyvourney in last No. of this Journal.

¹³ ʔṣannṣað̃ is pronounced (omitting the nn) as (Skou'-ră). Cf. ceannṣað̃ (k-you'-răCH) a halter.

¹⁴ In the Western Irish would be said an t-*tríomá* h-*aingeal* an *tugair*.

¹⁵ In Munster *deapimad* (*dar-oodh*) and *deapimuro* for *deapimad*, *deapimaro*.

¹⁶ ní पुलáir लेir, he makes it a point ; ní पुलáir ठó, he must of necessity.

¹⁷ nîl parg (or p. céille) agat, you have not an atom (oftener pplannc) of sense.

¹² ba ṭṭabāy ḥom, I was nearly, I had like to. There are many forms of this phrase, and we expect to have an adequate treatment of them very soon from Mr. J. H. Lloyd.

¹⁹ τριτέας, fits; τριτέας, the fit of coughing which a child gets with the whooping-cough (cf. τριός, the chincough).

⁸⁰ *ēall*, cf. *ēall* *pan orōce* and *anonn pan orōce*, beyond (late) in the night. This usage of these words is general.

³¹ um an taca ro, about this time. Cf. 1 taca an meadoin oirde; bliadam ar an taca ro.

²² ḡlinneamaint, steadily gazing at, glaring at.

²³ They often say of one man contending with another, *bain ré teime cneara ar*. What is *cneara*? Perhaps *cneara*, *gen.* of *cneap*, skin? (See p. 96, September.)

²⁴ The word for *tail* is eirboll in Munster, and 'moball elsewhere, as in ṛ p̄aṣa an τ-'moball a bī aṛ.

25 ἀντί, etc., Bent on your destruction. ἀντὶ τοῦ ἐγὼ, bent on doing you a mischief. ἵρπασα τοῦ βί μέ ἀντὶ ἐγὼ
I was a long time pursuing him (with some deep design).

²⁰ anoir beaz, just now.

²⁷ *san* *biad*. In Irish the preposition is repeated before each word. Thus, not *le* *puact* 7 *ocpar*, but *le* *p* *le* *h*-*ocpar*, also, *le* *puact* 7 *le* *pán*, by cold and homelessness (wandering); *éipé* *éinne* 7 *éipé* *urige*; *san* *éiall*, *san* *meabair*; *san* *pué*, *san* *reun*, *san* *éipé*, *san* *áipio*, *san* *ciubar* *gal*, (diligence); *san* *binn*, *san* *báinn*.

²⁸ ὤφρατος ἐν ἑαυτῷ = "bad manners to you," not a very strong expression.

²⁹ This use of *mo čuro* = *mo*, etc., is very common in the spoken language; *mo čuro pōla*, *mo čuro aipōto*, etc.

³⁰ Cf. *oipeao agur peoplinn*, as much as a farthing ; *oipeao agur a bfuil túb deo' iongan*, as much as there is black of your nail ; *ní'l oipeao mo úmhu ann*, *he* is not as big as my fist.

⁹¹ Is it not enough for you? Cf. *it uat* ! *ni beas liom*.
Eat away ! I am satisfied.

TRANSLATION.

(BY THE FIRESIDE—PEG, NORA, GOBNET, LITTLE
SHEILA, KATE BUCKLEY).

NORA. Peg, tell us a story.

PEG. I'd like that. Tell a story yourself.

GOB. She is no good, Peg ; we prefer your story.

SHEILA. Do Peg ; we will be very quiet.

PEG. How well you did keep quiet last night, when I was telling "The dog with the eight legs."

SHEILA. Because Kate Buckley would not stop, but pinching me.

KATE. You lie! I was not pinching you, you little hag!

GOB. Don't mind her, Kate. There was no one pinching her, but she pretending it.

SHEILA. But there was; and only that there was I would not screech.

NORA. Tell Peg that you won't screech now, and she will tell us a story.

SHEILA. I won't screech now, Peg, whatever will happen to me.

PEG. Well then, sit here near me so that no one can pinch you unknown to me.

KATE. I'll engage the cat will pinch her. You little hussy, we would have a fine story but for yourself and your screeching.

GOB. Whist! Kate, or you'll make her cry and we'll be without a story. If Peg is made angry she will not tell a story to-night. There, now, Peg, everyone is mute, expecting a story from you.

PEG. There was a man long ago and the name that was on him was Seadhna, and he was a shoemaker. He had a nice well-sheltered little house at the foot of a hill, on the side of the shelter. He had a chair of *soogauns* which, he himself made for himself, and it was usual with him to sit in it in the evening when the work of the day used to be completed, and when he sat in it he was quite at his ease. He had a *malvogue* of meal hanging up near the fire, and now and then he used to put his hand into it and take a fist-full of the meal, and be chewing at his leisure. He had an apple tree growing outside his door, and when he used to be thirsty from chewing the meal, he used to put his hand into that tree and take one of the apples and eat it.

SHEILA. Oh, my goodness! Peg, wasn't it nice?

PEG. Which is it; the chair or the meal or the apple, that was nice?

SHEILA. The apple, to be sure.

KATE. I would prefer the meal. The apple would not take the hunger off a person.

GOB. I would prefer the chair, for I would put Peg sitting in it telling the stories.

PEG. You are good for flattery, Gobnet.

GOB. You are better for the stories, Peg. How did it go with Seadhna?

PEG. One day as he was making shoes he noticed that he had no more leather nor any more thread nor any more wax. He had the last piece on, and the last stitch put, and it was necessary for him to go and provide materials before he could make any more shoes. He set out in the morning and there were three shillings in his pocket, and he was only a mile from the house when he met a poor man asking for alms. "Give me alms for the sake of the Saviour and for the souls of your dead and for your health," said the poor man. Seadhna gave him one shilling, and then he had but two shillings. He said to himself that possibly two shillings would do his business. He was only another mile from home when he met a poor woman, and she barefooted. "Give me some help," said she, "for the sake of the Saviour and for the souls of your dead and for your health." He felt compassion for her and gave her a shilling, and she went away. He had one shilling then; still he went on expecting that he would meet some good fortune which would put it in his power to do his business. It was not long until he met a child and he crying with cold and hunger. "For the sake of the Saviour," said the child, "give me something to eat." There was a stage house near them and Seadhna went into it and he bought a loaf of bread and he brought it to the child. When the child got the bread his figure changed. He grew up very tall, and light flamed in his two eyes and in his countenance, so that Seadhna became terrified.

SHEILA. Oh! God help us! Peg, I suppose poor Seadhna fainted.

PEG. He did not, but then, he was very near it. As soon as he could speak, he said, "What sort of person are you?" The answer he got was, "Seadhna, God is thankful to you. I am an angel. I am the third angel to whom you have given alms to-day for the sake of the Saviour. And now you have three wishes to get from the God of Glory. Ask now of God any three wishes you please and you will get them. But I have one advice to give you. Don't forget Mercy." "And do you tell me that I shall get my wish?" said Seadhna. "I do, certainly," said the angel. "Very well," said Seadhna. "I have a nice little *soogaun* chair at home, and every *dalteen* that comes in makes it a point to sit in it. The next person that will sit in it, except myself, that he may cling in it!" "Oh, fie, fie! Seadhna," said the angel; "there is a beautiful wish gone without good. You have two more. Don't forget Mercy!" "I have," said Seadhna, "a little *malvogue* of meal at home, and every *dalteen* that comes in makes it a point to stick his fist into it. The next person that puts his hand into that *malvogue*, except myself, that he may cling in it, see!" "Oh, Seadhna, Seadhna, my son, you have not an atom of sense! you have now but one wish more. Ask the Mercy of God for your soul." "Oh, that's true for you," said Seadhna, "I was near forgetting it. I have a little apple-tree near my door and every *dalteen* that comes the way makes it a point to put up his hand and to pluck an apple and carry it with him. The next other person, except myself, that will put his hand into that tree, that he may cling in it! — Oh! people!" said he, bursting out laughing, "isn't it I that will have the amusement at them!"

When he came out of his laughing fits and looked up, the angel was gone. He made his reflection for a considerable time, and at long last he said to himself, "See now, there is not a fool in Ireland greater than I! If there were three people stuck by this time, one in the chair, one in the *malvogue* and one in the tree, what good would that do for me and I far from home, without food, without drink, without money?"

No sooner had he that much talk uttered than he observed opposite him, in the place where the angel had been, a long slight black man and he staring at him, and electric fire coming out of his two eyes in venomous sparks. There were two horns on him, as there would be on a he-goat, and a long, coarse, greyish-blue beard, a tail, as there would be on a fox, and a hoof on one of his feet like a bull's hoof. Seadhna's mouth and his two eyes opened wide upon him, and his speech stopped. After a while the black man spoke: "Seadhna," said he, "you need not have any dread of me. I am not bent on your harm. I should wish to do you some good if you would accept my advice. I heard you just now say that you were without food, without drink, without money. I would give you money enough on one little condition." "And, torture through the middle of your lungs!" said Seadhna, as soon as he got his talk, "could you not say that much without paralysing a person with your staring, whoever you are?" "You need not care who I am; but I will give you as much money now as will buy as much leather as will keep you working for thirteen years, on this condition, that you will come with me then."

"And if I make the bargain with you, whither shall we go at that time?" "Will it not be time enough for you to ask that question when the leather is used up and we will be starting?" "You are sharp-witted. Have your way. Let us see the money." "You are sharp-witted. Look!" The black man put his hand into his pocket, and drew out a large purse, and from the purse he let out on his palm a little heap of beautiful yellow gold.

"Look!" said he, and he stretched his hand and he put the heap of exquisite glittering pieces up under the eyes of poor Seadhna. Seadhna stretched both his hands, and the fingers of the two hands opened for the gold.

"Gently!" said the black man; "the bargain is not yet made."

"Let it be a bargain," said Seadhna.

"Without fail?" said the black man.

"Without fail," said Seadhna.

"By the virtue of the Holy Things?" (shrines: hence oaths) said the black man.

"By the virtue of the Holy Things!" said Seadhna.

(To be continued.)

A RELIC OF O'CONNELL.

Father Hogan, S.J., sends the original MS. of the poem appended. It is addressed in the form of a letter undated to "Danl. O'Connell, Esqr.," and sealed, and was doubtless in the great man's possession. His kinship with O'Connell is evidently no small source of satisfaction and inspiration to the author, of whom, beyond his name, we know nothing. Perhaps some of our readers may have heard or read of him. At the end of the poem is added in English by the same hand that addressed the letter on the outside: "These few verses were composed for the welfare of our undaunted patriot, Danl. O'Connell, Esqr., by John O'Connell." The poem was probably written not long after the passing of the Emancipation Act. It contains no reference to the Repeal agitation.

cum doimnall óis flaitéamail
fíoruasail uí conaill ó áaire
fíonáin.

Fáilte a' r' óá fíero taji miltib laoc
Do blát na feabac naé ípeal méin,
Cú éoranta an éiríomh ar puinte gáir—
So mbuaðaró Mac Muiré na ngráir iur!
Flait oiréiric cujanta cumarac éiróda
Díada capéanaé macánta leomanta!
Tláé le tim gan puimip 'n-a fínóó;
Ar ghrádam níoir íríuoc oo níg ná éoróim;
Doimnall Ó Conaill,
O'fíoir-íróé na cuinne!
Cupao taji Orzáir i mbeáimain!

Ír géas é oo neapraig le ghrá' an Tíir;
Ír cuab é maéimari oo léin-loé;
Ír caoir é o'áibiz o'fúil éiríur fíinn,
Ag gearraó a namas gan cáiríoe.
Tá tiobhíaro o'foclaib díadaé' i n-a éann,
A éiríoe ar lapaó, a rmuaineó ar feabar;
A' tairiang a éloróim le linn an gábaró—
Na conablaige pinte oo bío ar láir
Ag Doimnall Ó Conaill,
Fíoir-blát na cuinne!
Ír clú óá éineó go oeo' é.
Ní' taóbaé i oiréme áorairi ghríoe
Do éuir eagnaiz Oé r' a' raozal pá éoir,
Na Macaibí ír leomanta, élaoríiz
Amcióc a' r' a flóizte;
Do buaró i ngráreó ar dícleap ghréasac;
Féaróa ríuioe ag Alaríom éacac
An éraob oo fuair ó Muiréó níoir;
I n-eallíam ghríom le Conall Macnéill,
Ápro-flait cumuip,
O'fíoir-íróé na cuinne,
Ír clú óá éineó go oeo' é.
Ír tú ghráó a' r' ceannar earbog na foóla,
An pápa, capóanal, 'r' íreóairi 'ran Róim
Ghráó na heagailre, ragair a' r' bíráiríe,
Sean-óime, buinneall, a' r' óglaoé;
Ghráó 7 mairé na maíreóan ós
Do éairéann a mbeáa 'r' oo máireann gan
nócair,
Go háro a' ghríoe cum Ríiz na ngráir,
A' tairiang a flíze ar a' oirí ír feairí,—
Na millte peairra
Ag ghríoe na n-aingeal
Do náimíoe leasao gan cáiríoe.
Acá báir leó' fearam ag an páiró Doimnall
Táimíiz plán ó uail leomán;
Na harptail oo fíoir ar tí tú fáraó,
A' r' an óá páiró éannaraó, éoin a' r'
Seagán;
Gac ápro-flait eile o'fúiling an báp
Le ghráó oo éiríort, a ngríoe av' páirí;
Sin raoiríe ceapáizte
Ag Ríiz na bflaitéar
Do náimíoe leasao gan cáiríoe!
Seagán Ó Conaill.

TRANSLATION.

TO YOUNG PRINCELY RIGHT NOBLE DANIEL
O'CONNELL, FROM DERRYANE.

A welcome and forty above thousands of heroes to the flower of the hawks of no base disposition, the Hound who defends the Faith in keen dispute (?)—may Mary's Son of grace give success to him! Chieftain illustrious, heroic, powerful, valiant, godly, charitable, gentle, lion-like! mildness with softness without pomp in his aspect, in rank he yielded not to king or crown; Daniel O'Connell, of the true flower of the universe! hero above Oscar in gap (of danger)!

He is a branch that has strengthened with the grace of the Three (Persons); he is a fortunate bough from Loch Lein (Killarney); he is a berry that has ripened from the blood of Eibhear Fionn, that cuts down his enemies without quarter. There is a fountain of words of piety in his head; his heart on fire, his thoughts excelling. When he draws his sword in time of danger (or need), the carrions are stretched on the ground—by Daniel O'Connell, true blossom of the universe; he is a glory to his race for ever.

There is no worth (in comparison with him) in the might of valorous Cæsar who laid the wise of God and the world under tribute, the Maccabees most lion-like, who subdued Antiochus and his armies; he outdid in chivalry the Greek Achilles; a banquet spread for Alexander of the achievements (is) the branch he got from Murchadh Mór; in equality of deeds with Conall son of Niall, high chief in power, of the true flower of the universe, he is a glory to his race for ever.

Thou art the love and affection of the bishops of Fodhla (Ireland), the Pope, the cardinals, and Peter in Rome,—love of the Church, priests and friars, old man, maiden, and youth,—love and delight of the young virgins who spend their lives and live without spouse, high praying to the King of grace, nearing their way to the best land; thousands of persons praying the angels to overthrow thy foes without quarter.

Thy stand is dear to the prophet Daniel, who came safe from the fury of the lions; the apostles ever ready to free thee, and the two mighty prophets, the two Johns; every high chief else who suffered death through love of Christ, praying on thy behalf; behold a holiday appointed by the King of heaven to overthrow thy foes without quarter.

NOTE.—The spelling of the original has been amended in places, and old devices, such as *ce* for *g*, replaced by the modern usage. *Deallpáin* (st. 3) is usually pronounced *deampáin* in Munster, where it is a common word meaning “likeness, similarity.” In like manner *gánnpá* is in parts of Munster pronounced *gámpá*.

“ní ar dia a buirdeacas.”

(ar leannuint.)

Do éiríais Diaimuro a dúroin dub' donn ar a róca, 7 do fín éirge í, 7 oiméig 7 do éuar¹ peiréan annhan go meacalacán² teineas do bí ar bairi na trága, beiréar ar meacán³ airt 7 réiréar, réiréar í go tréan tuis teairúde; áct óá éiréine a anál

7 da éirge a réiréas, ní paib maic do ann; réiréar airt 7 airt eile níor tréine, níor tuis, níor teairúde ná éana, áct do bí a gno 'n-a fárae airt⁴ mari do bí an teair ion éas airt an rppéig⁵. Beiréar ar rppéig eile 7 réiréar púit go teairgac fuinneamail ríochmar, 7-a fúile ar teairglarad, 7 réiréanna a muinil cóim atuirge⁶ rin go maibasar i meac a bpléargea⁷ sob' pánae do a réiréas áim⁸. Beiréar ar an rppéig 7 caitear irteac i gcomh-leac⁸ an éuam í, ag páo, “Go réiréas mátar an áirbeirpéora tú mari teimr⁹!” 7 tugtar buille óá coir veir do'n éuro eile do'n teimr 7 rcairtear ar fuo an báin í. Do connaic an éuro eile é oiréac donn⁹ le n-a linn rin, 7 do éur-eas¹⁰ aon uiréar¹⁰ amáin arca do tógas na maib ar a n-uairgib. Éiríro uile—an méio ar nac maib i n-a rearm oíob—7 tagar i n-a éiméoil, ag lúbar-nais le leac¹¹ gáir 7 ag rcairtear ar a lán-oíoil. Beiréar oume ar rppéig, oume eile ar rppéig eile, 7 mari roim oíob riar níor go heairball éiméoil, an beas 7 an móir, an t-ós 7 an t-aorta; 7 reo ag réiréas ias, ar énam a noicéil, ag tuit¹¹ le teimr 7 teair do éur airt i n-gac rppéig, 7 é riar oiré, do bhuig gair rgar teoóac le gac rmeacaro¹² oíob beas nac o lúib laóair.¹³

“Acá teime im' rppéig-re,” airta neac éirín.

“Séio leat a buacáil!” airta Donnall. “Cá bfuil tú?—réio leat go rtagao éirge.”

Do léim ré ve luit-rpéib¹⁴ 7 éaimic i n-a aice—“Séio! réio, a óiabail!” ar reirion, “7 ná leis an rmeacaro ion eug—réio!—ar do bair réio!”

Do léig an buacáil rcairca 7 do rtop ve'n tréiréas.

“Taibéam oiré, a óiabail!” ar reirion.

Do tuit an buacáil ar báimé gáir; beiréar réim ar an rppéig, le amplao 7 airt¹⁵ éun gail, oúgar a órós 7 caitear

'Nuairí do dhonnac Domhnall an caillead
as buil irteac ar an bfuinneois, o'fáirg ré
é féin ruar éun an oioic-beairt do bí riao
as veanab do éorag. Do leis ré a gunna
uaró, agus do éuir ré a bróga de ar nór
ná veanfao ré don tuiptari. Annihan do
eug ré rseimle ruar taobhairi oo'n cáillig
doim éadrom rin ná'i airis rí é, agus ar
an nómeo céanna do bí an cáilleac irtis
as pineaó an leanaib amac oo'n cáillig
eile. Ónuir Domhnall irteac agus do éóg
ré an leanab roiri a óá láim, a' iáo,
“Soium agus coirreacaim tú i n-ainm Dé
oom féin!” Ir ar éigin do bí na focail ro
ar a beul 'nuairí do leis na caillea
rseao feargac uaébárac aita. Do buail
riao na rtair-fiacla le céile, ar nór gur

éirí fíao cù teimead airta; aét níor éirí
fé rín pioc eagla arí 'Domnall. 'Do fear
fé annrín go meirneamhail agus go cóng-
bairé ré a gheim arí an leanab. Tá eolar
as na daoine maite arí gac uile níó a bain-
eann leir an rasoal go agus le na daoine
atá ann, agus go bí 'fíor' as na caillea-
a ná maib aon maib 'ra' beir as tioro le
Domnall nó as ceapad go gcuirfead fíao
eagla ari, agus annrín arí capad go láimhe
go éirí fíao dá gceapad fíao dá éirí féin,
agus ar go bíad leo maib an gaoit ar a
maibair.

Ní mór a maib go maib Domnall fáirta
go leor leir féin arí éirí an beair go éirí
fé. Saoil fé ná maib a leiréir 'o' fearí
n'éirí, agus cá maib an t-iongantair ann
rín? maib buí deacair fearí 'o' fágáil a maib
an meirnead céanna aise. Aét pé'í b'ann
é, go bí an leanab aise fílán fáiláta agus
'n-a córlaó tioro arí a uét, agus ní maib
'fíor' aise faoi an r'éirí cao go deapad fé
leir. "Tá leirge oim," aubairt re, "na
daoine boéta go éirí tré n-a céile, maib tá
'fíor' agam go maib go mberó an 'gairt-
dead' atá iriú 1 n-ionao an leanaib go
maib arí maib a máir; aét faoilim gairt
fearí oim é go go cógairt abairt liom
anoét, agus b'féirí go mberó 'fíor' agam
cao go deapad mé leir arí maib,—beir
r'éirí agam go h-áiré." 'Do bídeao fílán
amaid aise arí an r'éirí 1 gcomhairle, atá
'fíor' agat; agus leir rín, go bí maib iont
'n-a céann 1 teairt an "gairt-óir." Aét
fé deirdead fílán éall, go éirí re arí ari
éirí na caillea móna, agus go éirí fé a
b'óir ari, cóg a gairt agus o'méir leir
abairt.

Ní maib aon glair arí an oirí, agus go
leir fé é féin iriú de gairt moill. Ní
bídeao na oirí oirí an t-am rín 1
n-aon éirí, maib go bí na daoine an-
maicéir—ní maib na daoine atá anoir
ann. Aét bídeao fé rín maib atá fé, go
leir Domnall an éirí, agus go éirí fé a
fé ríor 'fíor' tioro, agus go glair fé arí

a maibair. 'Do bí rí 'n-a córlaó, aét go
r'éirí rí ríar 'nuairí o'airí rí Domnall.

"Cia atá annrín?" arí ríre.

"Míre," arí Domnall.

"Oirí, a Domnall a éirí, an anoir
atá tú as tead iriú? Tá fé an-fáir
'fíor' oirí anoir. Cao o'airí oirí, nó cao
atá uair?"

"Ní'í teairt," arí Domnall, "éirí ríar
go capad anoir, agus arí ríor go oirí an
oirí. Tá gairt agam oirí."

"Cao atá oirí a maibair? Beirí anoir
an ríor go b'féirí mé tú. A' b'fáir tú
aon maib 'fíor' deacair anoét? O, bó! bó!
anoir nó maib tá oirí deacair iont deacair ag
na daoine maite oirí. Dubairt mé leat
gan uil amad anoét, aét níorí glair tú mo
comhairle."

"Gairtí arí! Tá 'fíor' agat go maib
ná fílán uil 1 maib arí bí ionnair-fá, agus
má éirídeann tú beirí 'fíor' agat cao atá
oirí."

(Tuirleao).

TRANSLATION.

When Daniel saw the hag going in *on* the window, he
tightened himself up to prevent the bad deed they were
doing. He let his gun from him, and he put his shoes off
him in a way that he'd make no noise. Then he gave a
skirmish up behind the hag, so lightly that she did not
hear him, and at the same moment the hag inside was
handing the child out to the other hag. Daniel moved in,
and he took the child between his two hands, saying, "I
call and consecrate you, in the name of God, to myself!"
It is hardly these words were out of his mouth when the
hags let an angry, terrible shriek out of them. They
struck their tusks together in such a way that they put a
shower of fire out of them, but that did not put a pick of
fear on Daniel. He stood there courageously and kept
his grip on the child. The "good people" know every-
thing that belongs to this world and to the people in it, and
the hags knew that there was no use in fighting with
Daniel, or thinking that they'd put fear on him, and then,
in the twist of your hand, they made two black hares of
themselves, and away for ever with them like the wind
out of his sight.

It is no harm to say that Daniel was satisfied enough
with himself after the deed he did. He thought there
was not his equal of a man in Ireland, and where was the
wonder in that? for it was hard to find a man who had
the same courage. But, at any rate, the child was with
him safe and sound, and in a heavy sleep on his breast,
and he did not know under the sky what he'd do with
him. "I am loth," said he, "to put the poor people
about, for I know well that the 'hero' who is inside
instead of this child will be dead to-morrow morning;
but I think it is better for me to take this one home to-
night with me, and maybe I'll know what I'll do with him

in the morning—I'll have sport surely." He used to have an eye out for sport always, you know, and along with that, he had something in his head concerning the "hero." But at long last he went back to the rick of turf, and he put his shoes on him, took his gun, and went away home.

The door was not locked, and he let himself in without delay. The doors used not be shut that time at all, for the people were very honest—not like the people that are in it now. But let that be as it is, Daniel lighted the candle and he went down into the room and called his mother. She was asleep, but she sprang up when she heard Daniel.

"Who's there?" she says.

"Myself," says Daniel.

"Oro Daniel, my treasure, is it now you are coming in? It is very far in the night now; what happened to you, or what do you want?"

"Not a great deal," says Daniel. "Rise up quickly now and come down into the kitchen; I have business with you."

"What's on you, my treasure? Bring down the light until I see you. Did you see anything in the sandhills to-night? O *vo! vo!* now or never, there is some harm done on you by the good people. I told you not to go out to-night, but you did not take my advice."

"Listen now! Don't you know well there's no going astray on me? and if you rise you will know what's on me."

Comár O h-doóá.

(To be continued.)

NOTES.

Sgeimle (pronounced r̥s̥ile).

Le na daoine = leir na o.

pé 'r b'ann é (bouN), however, at any rate = pé ar bié ann é, or, as used elsewhere, pé ar voimán é.

ní raib a fíor, contracted in speaking into ní raibar (rous); also tá'ar = tá a fíor, bí'r = bí a fíor, bfuil'íor = bfuil a fíor, ní'íor = ní fuil a fíor, etc.

Tá glar ar an doras, the door is locked.

PROVERBS—CORK.

(FROM MR. DANIEL M'CABE, BANTEER.)

43. Deunann gac moé a gno, 7 ní le héirige
voic é.

Every early (riser) does his business,
but it is not by rising too early.

44. 'Olige na hapaó', an t-iaimiacac vo
bupreac.

The law of lending (is) to break the
borrower.

45. 'Oo caiteacac aon neac aigeac, 7 ir
feair garta cnuaragear é.

Anyone may spend money, but it is a
smart man that gathers it.

46. Ir paca beir vo gniomara paém bai-
oigce oir.

Your own deeds will be long baptized
on you.

47. Ir paca deargacac oioic-beirce.
Long are the dregs of an ill deed.

48. Ir feairi rúil le beul na con 'ná rúil
le beul na huaima.

Better expect from the hound's mouth
than from the grave's mouth.

49. Feudann cat a clum vo lige 7 feucam
ar an níg.

A cat may lick its fur and look at the
king.

50. Puaó na rlinneacac bpeacac na luirgne.
The coldness of the shoulders mottles
the shins.

51. Ir fuar an muo clú gan caimio.
Fame without friend is a cold thing.

52. Ir beag é toiaó bó aonair.
Small is the profit of a single cow.

53. Ir binn beul bíor iáota.
Musical is the mouth that is wont to
be closed.

54. Ir oóig le gacuirde na gcuacac gur
bmaac iao an rluag.

The thief of the stacks thinks that the
multitude are thieves.

55. Ir feairi boigreacac 7 bainne gabair 'ná
beir (ag) bmaac ar caibair ó neac, óá
méro a maoin.

Better flummery and goat's milk than
to expect help from anyone, how-
ever great his wealth.

56. Ir feairi iúe maic 'ná oioic-feairm.
Better good running than bad standing.

57. Ir feairi ppeabán 'ná poll, ir feairi
lom 'ná leun.

Better a patch than a hole, better want
than woe.

58. Ir feairi leac-bairgim 'ná beir gan
airán.

Better half a cake than to be without
bread.

59. 1^r fearuime bean leanb, a^ct 1^r mior^e
í oir^e do thoimicir.
A woman is the better of a child, but
she is the worse of two at a birth.
60. 1^r fearu tuig^eola^m 'n^a oir^eoⁱc^e-fealb^eoⁱir.
Better an empty house than a bad
tenant.
61. 1^r foig^eoe^ac fearⁱ gan fearⁱg.
A man without anger is patient
(indeed).
62. 1^r maⁱt an r^egular^eoe an amuⁱir.
Time is a good story-teller.
63. 1^r mⁱlir o^a óⁱ é, 7 1^r fearⁱb o^a óⁱol é.
It is sweet to drink and bitter to pay.
64. 1^r mⁱmⁱc iug na cleir^eoe an fearⁱl leo,
It is often that the feathers took the
flesh away with them.
65. 1^r mⁱorⁱ an maⁱre do fear^en-bⁱoⁱg buⁱcla.
A buckle is a great ornament to an
old shoe.
66. 1^r mⁱmⁱc do iun^r fearⁱmaⁱoⁱn gⁱoball^ac
e^ac bⁱreag^eo^a cu^mara^c.
A rough colt has often turned out a
fine strong horse.
67. 1^r mⁱmⁱc o^rfan fearⁱ fonuⁱoe le reun, 7
do beir fearⁱ fonuⁱoe do-léim.
Often has a fortunate man waited for
(more) prosperity, while an unfortu-
nate man takes an ill leap.
68. 1^r úr i^riall do lea^ear úm^ee eile.
A stripe of another's leather is fresh.
69. Teac^eoⁱmae^ao an fear^ec óⁱ n^a aⁱre, teac^e-
oⁱmae eapⁱma^al náⁱ eáimⁱg aⁱ aⁱr.
The errand of the raven from the ark,
a disobedient messenger that did
not come back.
70. Mí^r l^r tuile ná e^ria^egan a^ct tuile na
ngi^air.
There is no tide that does not ebb but
the tide of grace.
71. Má e^roⁱir a^eg iomaⁱirgáil leir an
ra^ela^ear, bíoⁱoⁱir nó i^ruar, raileo^eoⁱar
éú
If you go wrestling with dirt, whether
up or down, you will be dirtied.
72. Má oⁱma^en an caipín tuⁱt, caⁱt é.
If the cap fits you, wear it.
73. Má^r i^r fuar an teac^eoⁱmae, 1^r fuar an
r^ema^egⁱa.
If the messenger is cold, the answer
is cold.
74. 1^r mó (iom^eo^a) iur do ma^ebⁱmaⁱg^eann
an oⁱmaⁱoim^etar.
Idleness muses many things.
75. Mí^r bíonn gⁱoⁱre aⁱbⁱar gan oⁱara^c
rⁱa^eo^a.
There is no cornfield without wild
ears.
76. Mí^r teag^eann cóim^ac aⁱ éⁱoⁱc^e moⁱte^ela^m.
Moss does not come on a rolling stone.
77. Mí^r 'l aon maⁱt a^eg caoⁱma^eoⁱ, 'n^a uair
mⁱte^eg^eann an t^roⁱmaⁱoⁱ.
It is of no avail to lament when the
funeral departs.

NOTE.

70. In Co. Antrim, one who dallies on an errand is
often called "the corby's (*i.e.*, raven's) messenger."—ED.

(To be continued.)

NOTES AND QUERIES.

(47) Sept., pp. 89, 90—No. 13, tá ré 'ra' mⁱuⁱlⁱonn
oⁱim, or tá ré a^eg uⁱl 1^r n^a-oⁱma^e gⁱabⁱar oⁱim—to
express difficulty in accomplishing a task. The word
mⁱuⁱlⁱonn is contemptuously used to denote a big, ugly
nose. No. 32, lea^eoⁱ cubⁱar na hab^anⁿ oⁱt—a terrible
curse, "May you melt like the froth of the river!"
lea^eoⁱ oⁱa oⁱt (oⁱa for oⁱé), is milder, expressing con-
tempt. "lea^eoⁱ oⁱa an an mⁱb^eallⁱoⁱg, ní raⁱb aon
maⁱt rⁱam^a am!" b^ereallⁱoⁱg=one with a stupid cast
of features.—P. J. O'Shea.

(48) Proverbs, Sept.—No. 23, b^ar an éaⁱt 'ran eapⁱ-
ra^ec éu^aoⁱ, nó b^ar an taⁱre, is the Limerick (E.) form.
It means "death by thirst or starvation to you." There
is little milk to spare for cats in spring. No. 36, b^ereallⁱ
(pron. *browl*) is very common in E. Limerick amongst
English-speaking folk. They say, half-affectionately,
to a surly child, "poor browl!" No. 5, Ceo^rmae^eoⁱ is
a Limerick word for *mist*.—N. O'Leary, Kilmallock.

(49) Sept.—In reference to the song Sláinte na
n-eun, Dr. Douglas Hyde writes: tá nio^r mó 'n^a rí^e
ceat^era^ma a^egam o^en^a ab^an^an ríⁿ aⁱ na heuna^eoⁱab do
bí 'ran i^ris^ele ab^ahar o^eoⁱea^eoⁱ. a^eg roⁱ p^anⁿ o^e—

"a gèalbuinn an fhuil pèamair, o'è tó mo éuro
eorna;
Cruaíad mé go cinnte éú ag feiriún bhaile-an-
róba."

aé ní raib bhaile-an-róba 'n-a bhaile feiriún ó'n
mbláidáin 1782,—cruaíad go rin go bfuil an c-abán
rean go leop.

NEW PUBLICATIONS.

Hibernica Minora, edited by Kuno Meyer (Oxford, Clarendon Press, pp. xiv., 103.) Sometime in the eighth century, as Dr. Meyer thinks, an Irish writer composed a treatise on the Psalter, and fragments of this have come down to us in two MSS. One of these is preserved in the Bodleian library, the other in the British Museum, and the MSS., as we have them, were transcribed in the 15th and 16th centuries respectively. Dr. Meyer now prints the Bodleian copy, giving the variants of the other MS., and from both he reconstructs the text, to which he adds a translation, notes, and an excellent vocabulary. This is not all, for in the form of an appendix we are given a description, with copious examples, of the remaining contents of this highly interesting Bodleian MS, in which the most reliable copy of the fragment now edited is found. We congratulate Dr. Meyer on his excellent work, and thank him for having again given students of the older Gaelic a most useful book. We notice that, in the vocabulary, Dr. Meyer treats, as two distinct verbs, *gabaim*=I take, and *gabaim*=I sing. It is much to be wished that someone should give us a good treatment of all the uses of this many-sided word.

Distinguished Irishmen of the Sixteenth Century, by the Rev. Edmund Hogan, S.J. (Quarterly Series, p. ix., 506). Irish readers of every shade of religious conviction will find Fr. Hogan's new book one of the greatest interest. In it he has brought together minute accounts of the lives of thirteen Irish religious, with various extracts from their correspondence or from other contemporary writings. We learn that in 1600 the Irish College of Douay had up to sixty students, sons of the English of the Pale, all speaking Irish. In 1608, priests required a knowledge of English only in one or two counties. Irish customs, dress, local practices, etc., were all carefully noted down by the religious, and thus the book is filled with matter of the greatest attraction. It is from writers like Father Hogan, and not from formal historians, that we really learn how Irishmen lived and thought in the sixteenth century.

The Rennes Dinnsenchas In the current issue of the *Revue Celtique*, vol. xv., pp. 278-336, Dr. Stokes publishes the first part of the MS. of the Dinnsenchas preserved at Rennes. Thanks to Dr. Stokes, we shall soon have in print every fragment of this treatise on Irish place-names, whose value for students of the language, folk-lore, romance, and history of Ireland can hardly be exaggerated. The present instalment contains the first thirty articles of the Dinnsenchas, each edited with translation and notes.

Father Hogan's Todd Lectures on passages from Irish Lives of Saints, with the corresponding passages in old Latin lives, deserves a separate notice, which we reserve to our next issue.

Laoidean agus Dáin Spioradail, by the late Rev. A. K. MacCallum. This new volume of Gaelic hymns is a substantial addition to the already large body of Highland Gaelic devotional poetry. Regarding it merely as pure literature, it is a welcome and valuable publication, containing nearly 500 pages of excellent Gaelic. The volume is produced with all that excellence and finish of paper, printing and binding, which are associated with Mr. Sinclair's Celtic Press in Glasgow. Mr. John Whyte, brother of *Fionn*, is the editor, and has done his work well. Among the words of interest we notice *ial*, generation (gach linn a's ial, &c.). From this word, no doubt, is derived our *éilín*, a clutch (of chickens). Another old acquaintance is *cruinne-cé*, the world, now obsolete with us. *Faoile* is used in its two senses of (1) gladness, and (2) welcome (our *páilte*). It is only in a maritime country that *teachd an tír* could have come to mean sustenance. Among the 400 translated hymns, we notice, as the most attractive those rendered into Gaelic by the editor and *Fionn*, Dr. Blair, etc., etc. We would also notice the poems by Dr. Norman MacLeod, especially *Oidhche na Callainne*, or New Year's Night. We have almost lost this word; it is yet heard in some places as *oróche Chailne*. In Rosshire they say yet *mo naisge Callainne ort*, my new year's gift on you. Any person wishing to know Highland Gaelic cannot do better than procure this and all the other publications of the *Celtic Press* of Glasgow.

GAELIC NOTES.

Miss Annie W. Patterson, Mus. Doc., B.A., has made a strong appeal through the Press for the revival of the ancient Gaelic musical and literary festivals. Her appeal has been well received, and many offers of practical help have been forthcoming. "Enthusiasm and organization" are what are requisite, says Miss Patterson, to make a reality of this idea. Organization alone is wanting, in our opinion.

On the 12th of October, Miss Patterson laid her project in detail before the Gaelic League of Dublin. She was received with enthusiasm, and the members bound themselves by resolution to aid in realizing her proposal. It is not intended that the project shall be confined in any way to the capital.

Dr. Hyde is at work on a new book, of which the title, says a contemporary, will be "The Story of Gaelic Literature." The book will be one of the earliest publications of the new Irish Library. The time is, therefore, at hand when Irishmen who only want to know English will cease to have an excuse for asking, "What literature have you in Irish?" A highly appreciative article on Dr. Hyde and his work for the Irish tongue has recently appeared in the *Boston Republic*. And the subject is a young man yet.

The new edition of O'Donovan's Grammar, by Dr. MacCarthy, is promised for an early date. It will be beautifully printed. As the first edition is so often quoted, the original pagination will be marked on the margin. Editorial verbal changes will appear in square brackets in the text, and editorial longer additions and corrections

will be placed at the foot of each page or at the end of each section. The work will be issued, like so many other fine Irish books, from the University Press.

Irish Nónins, by Mr. P. J. McCall (Dublin: Sealy, Bryers, and Walker), should be before the public by the time this notice reaches our readers. Besides original English work, the volume will contain a number of translations from the Gaelic. Mr. McCall is a member of the old Pan-Celtic Society.

The next number of the JOURNAL will contain a highly interesting paper, which may be the first of a series, by Mr. J. Karney, National Teacher, on Richard Barrett, the Bard of Mayo. The paper will comprise a notable example of Barrett's poetry. Mr. Karney is engaged in collecting whatever of Barrett's poems oral tradition has preserved, his writings having been unfortunately lost beyond recovery.

An enormous mass of miscellaneous material is being accumulated by contributors to the GAELIC JOURNAL, dealing with the proverbial literature of our language, and with its bye-ways of vocabulary, idiom, and folk-lore. These contributions are a revelation of intelligent interest in Irish taken by residents in all parts of the Irish-speaking country. Collections of this matter will be published in the JOURNAL from time to time, with the names of the contributors.

Among those whose work in this important branch we hope to publish, are Father Lyons, P.P., Kilmichael; Father Hennessy, P.P.; Mr. Scannell, National Teacher, Ballyvourney; Mr. P. J. O'Shea, Belfast; Mr. P. T. McGinley, Lisburn; Mr. C. P. Bushe, Dublin; "n. b." Mayo; "Seanóin," Cork; Mr. Neville, National Teacher, Ballyporeen; Mr. N. O'Leary, Kilmallock; Father Hickey, C.C., Kill, Co. Waterford; Coşan O neachtain, Galway; Fionán O Longais, Kilmakerin; Oimhnaill O Súilleobáin, Kerry; Mr. Patrick McCarthy, Clonane. It will be seen that this list, though but partial, is thoroughly representative.

A correspondent writes suggesting the lithographing of a specimen of good Gaelic handwriting, such as that of Mr. Staunton, of Cork. "I think," he says "that such a specimen would be more useful to the ordinary student of Irish than the 'Copy Book' usually recommended." Why not publish in *fac simile* a small book of, say, 32 pages, containing on each page, in the shape of a short story or song, a specimen of the handwriting of a number of the best writers of Gaelic script? The formation of a Gaelic running-hand is now almost an accomplished fact, and such a book would go far to fix the hand, while at the same time it might be valuable as a text-book. Suggestions from our readers on the point will be welcomed.

Mr. Thomas Hayes, whose witch-tale from West Clare is continued in this number, shows a good example of what might be done by many others, and, above all, by his fellow National Teachers, on behalf of the National language. Irish is the tongue of his early days, but it is only within the last twelvemonth that he has turned to its cultivation as a literary tongue—to what purpose our readers will judge. Mr. Hayes is the holder of certificates in many "extra" subjects, and has just added Irish to the number. In his school (St. Patrick's, Lower Tyrone-

street, Dublin) the boys' choir under his charge are specially instructed by him in Irish music, and he has undertaken that they will give an exhibition performance, including songs with Irish words, in a month or two before the Dublin Gaelic League, of which he is a prominent member. If this is possible in Dublin, what may not be done in other places?

Atá fear ós tíoghrádaí eíonna ('cup i gcéill) 'n-a cónnuidé i mbeul-peapraíse ó tuaró. Adbairte ré ro an lá pá deíreao le caparo linn, gur buille cloígnn an balla cloé beiré as feucán le teangaró na heíreann oo corméao beo. Uuró cóir óá leiríse ro v'eíreannac á amáil nac léirí dóib don puo i teaoib teangaró na heíreann acé á b'pion-áineolar féin. Cúaca oo'n óá móet oob' feapir le tuine aigeanta oo beiré i noán vó féin, móet an éloginn éallmair 7 anam ann, nó móet na cloíe gan anam 'ra' mballa? Acé bíó á fíor as an tuine boet ro gur élogéann an-épuaró é ro atá an muintir éoranta na Gaebíge. Atá an rean-balla go han-éoprac an t-am ro, 7 ní'l paic an an élogéann rin fóir acé é as neapugaró 'r as epuabugaró ó lá go lá.

Father O'Growney has made arrangements for a six months' stay in California, and will sail from Queenstown in the Teutonic on the 8th inst. Go ocugaró oia plán polláin an á air é.

We are obliged to hold over the promised particulars of the recent National Teachers' Examinations in Irish till next month.

Mr. Michael J. O'Doherty, of Kiltimagh, and Mr. James O'Sullivan, of Lisgould, have procured certificates for teaching the native language in their schools. Mr. O'Doherty has a class of 30 in working order. This is the proper way to spread a knowledge of and a genial respect for the National language.

THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a month).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

MacTalla—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing an Irish column—*Tuam News*, *Weekly Freeman*, *United Ireland*, Cork Archaeological Society's *Journal*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

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TO OUR READERS.

Until further notice, all business communications are to be sent to *Gaelic Journal* manager, Dollard's, Wellington-quay, Dublin. All editorial matter to be sent to Mr. John MacNeill, Hazelbrook, Malahide. Postal Orders sent to the manager, as directed above, are to be made payable to Joseph Dollard, at Post Office, Dublin.

EASY LESSONS IN IRISH.

(The First Part is now issued in Look form : see advertisements.)

EXERCISE LXV.

§ 398. ECLIPSIS OF F.

Instead of saying *apn fíon*, our wine, etc., the speakers of Irish found it easier to say *apn víon*. Instead of *apn fuil*, our blood, they said *apn Wíl*. This new sound of v or W they represented by b aspirated. Then, when the n of the eclipsing words dropped out, they began to write, as we do now, *apí bñion* (veen), *apí bñuil* (Wíl). Hence we say that f is eclipsed by b aspirated.

§ 399. The particle *an*, used in asking questions, causes eclipsis, as, *an bpaca tú?* (ān Wok'-ā thoo) did you see? *an bñuil tú go maí?* (ān Wíl thoo gū mah) are you well? See § 257. *An bñuil rñian agat?* *Atá.* Have you a knife? I have (yes). In the spoken language the *an*, or at least the n, is usually omitted before consonants; hence *'otuigeann tú*, *'bñuil tú*, are the forms usually heard.

§ 400. *Tuigeann ré* (thig'-ān), he understands. *Ní tuigeann rí* (hig'-ān), she does not understand; *an 'otuigeann tú?* (dhig'-ān) do you understand?

§ 401. *A, her*, has no effect on the following consonant; *a bñóg*, her shoe; *a bñóg* (Wrög), his shoe; *a mbñóg* (mrög), their shoe.

§ 402. *An bñuil agur apí bñeoil* (v-yöl). *Ní faca mé bñuí bñuinneog* (Win'-ög) *nuad fóp.* *An bpaca tú.* *Seumap iníu?* *Ní faca mé Seumap:* *ní táinic ré a baile fóp.* *Táinic ré a baile iníe, aét ní táinic Míceál leir.* *An bñuil 'uátaíu tinn?* *Atá ré tinn go leor, atá ré in a luíe fóp.* *An bñuil 'oo m'átaíu tinn?* *Ní fuil rí tinn anoir, atá rí in a fuíe.* *An 'otuigeann tú d'aeóilze?* *Ní tuigeann Míceál d'aeóilze fóp;* *ní tuigeann ré aét (only) an beupla.* *An bñuil éapall agat?* *Ní fuil, aét atá apal beag agam.* *An bñuairi* (Woo'-ir) *tú airgeao in 'oo póca?* *Ní fuairi mé airgeao, aét fuairi mé litiri.*

§ 403. He does not understand me. The man is old, he does not understand the child. Have you a good horse? I have. Put the saddle on your horse. Did you see my horse to-day? No. (*ní faca mé*). Your wine is strong; you got your wine in another country, you did not get your wine in Ireland. Did the man die yet? He did not (*ní fuairi*); he is not lying now, he is up, and he is on the lake in a boat to-day. Did the saint find a new country? He did; he found America, and he came home in his boat to Ireland.

EXERCISE LXVI.

§ 404. After the article an we, in certain cases, find what seems to be eclipsis, thus, an t-úil (ān thool), the eye; mac an tSaoiri (mok ān theer), the son of the craftsman, *i.e.*, MacIntyre, Macateer. We shall afterwards see when and why this takes place; at present it is sufficient to say that the combination t- is pronounced like r, the r being passed over, as if eclipsed.

§ 405. SOME EXCEPTIONAL WORDS.

Tabair, give. This would, if regular, be pronounced (thou'-ār), or in Ulster (thō-ār). See § 285. Being a very common word, it is shortened to (thōr, or even to thūr). The phrase tabair dom, give to me, which would regularly be (thou'-ār yūm), is shortened to (thūr-ūm), in Munster (thūr-ūm'). In Ulster they say tabair dom (thōr dhoo).

§ 406. eo AND iu SHORT

As we have seen in § 95, eo and iu are usually long. In a few words they are short.

veoc (dŭCH, d-yŭCH), a drink.

eochari (ŭCH'-ir), a key.

fluic (fŭCH, f-l-yŭCH), wet.

feomra (shŭm'-ār), a room, chamber.

ciug (dŭ, t-yŭh), thick.

veoc an doruis (dŭCH ān dhūr-ish), the drink of the door, the parting drink.

In some places moiu (in-yŭ). In Munster, moiu (in-yŭv), ciug (t-yŭv).

§ 407. dom, to me.

duit, to thee.

do (dhō), to him.

di (dhee), to her.

§ 408. Tabair veoc do mo capall, agus tabair feur agus coirce do. Nā tabair uirge fuair do'n lāir. Fuair mé veoc uirge as an tobair. Atá an doruis dúnta, agus atá glar mói, tiam ari an doruis eile; an bfuil an eochair asat, a Nōia? Ní fuil, atá an eochair as ūna. Atá feomra in an teac. An bfuil do rparián asat anoir? Ní fuil, atá mo rparián in mo feomra. Ní fuil an fear tinn, atá pé in a

feomra, in a fuir. An bfuil tú in do fuirde fóir?

§ 409. Did you get a drink at the well? No, but I got milk at the house. The woman gave (to) him a drink of water. Give to the poor man meal and bread and butter. Do not give oats to your horse yet. The day is wet; yesterday was dry and cold. The key is lost; I have not the key. Nora has not the key; give the key to her. Do not give me the key, I am going to Dublin to-day; give the key to Niall.

aithneodúsa na gaeilge.

Ní fuair mac dom uain liom marb-mann,
Ir fuat liom fuaim a fao' 'ra ponni,
Ní ghláiríonn saia i bfuilgib fuair,
Nā laoirte buadairta gaeilge.

Níor fmuaineas fiam go dtiocfaid am
Go dtéad uail ó'n uair tiam' ceann,
As inniu dom-ra gur múcaid lóiríann
Nō lairí leoir na gaeilge.

Mo náie! a Éire, 'caill do éil!
O! cá 'i gab do "móir i' riu"?
Nāi fearaib léi go raingeas olúit,
As cló-beatúsa na gaeilge.

Ní éluim gíog ó eun i gcar,
Tá 'n rmlac ciun ari éiríob de ghar,
Le hóg a' aorua ir céarad bār
Ar teangan ari gaeilge.

At Éireannais, ní heug a bār!
Tá Phoenix buacac buacac as fār
Ó'n luaithead anna, do lairad lampa
Ari n-agarill jeanua gaeilge.

Ghláirí mo éiríob ari teanga péin!
Beirí rí fóir go háir i gceim,
Beirí bean a' páirve as tabairt páirve' oí—
A' "Óis-fir," ghláirí-rí gaeilge.

Páirais Scúin.

LITERAL TRANSLATION.

To me an elegy is not a pleasant poem; I hate the sound of its wailing and its tune; I would not love metres in cold words, Nor sorrowful lays of Gaelic.

I never thought that a time would come, When a cry from the grave should pierce my head, Telling me that quenched was the lamp, Or the flaming light of Gaelic.

My shame! Ireland, that has lost thy fame! O whither has gone thy great self-esteem? That stood not by it firmly, closely, Print-nourishing the Gaelic.

I hear not a chirp from a bird in a cage, The thrush is ever silent on a bough! To young and old a calamity is the death Of our ancient language, Gaelic.

But, Irishmen, not death is its dying! A proud victorious Phoenix is growing From the dear dust, that shall light the lamp Of our ancient speech, Gaelic.

Love of my heart, our own tongue! It shall yet be high in rank; Woman and child will hold it dear, And Young Men, do you also love Gaelic.

SEAÒNA.

(Ar leanmhuin.)

Nóia. Seaò!¹—a òeg—támaois ann—
aíur—tá raotair² oim—bíor ag iut—bí
eagla oim—go mberdeas an rgeul ar
riubal meomam, 7 go mberdeas cur ve
caillte agam.

Òeg. Am' bhiaitair go bpanamaois leat,
a Nóia, a laoi³. Níl i bpaó ó táinig
Gobnuir.

Gob. Maí rin⁴ oo bí cuigion agam dá
deunam, 7 b'éigin vom-ra iul riap⁵ leir
an im go beul an fgeairt, 7 'nuair bíor
ag teact a baile an comgar, oo éuit an
oide oim, 7 geallaim éuit sup bainead
pneab aram. Bíor ag cumniugao⁷ ar
Seaòna 7 ar an ói 7 ar an bpeari noub, 7
ar na rpreacair bí ag teact ar a fúil, 7
mé ag iut iul a mberdinn véirdeanac, 'nuair
éogar mo éeann 7 cao oo éirinn aet an
muo⁸ 'n-a feparan ar m' agair amac—An
Gollán! ar an gceuo amairic dá otugar
air, oo éuibrainn an leabair go raib adairca
air!

Nóia. A óiamaire, a Gobnuir, éirte oo
beul, 7 ná bí dá mboóia le' gollánair
7 le' adaircaib. Adairca ar an ngollán!
feuc air rin!

Gob. B'éoiri, dá mberdeá péin ann, sup
beas an fonn magair oo berdeas oit.

Síle. Feuc anoir! cia atá ag corp an
rgeil? B'éoiri go gcuirfead cáit ní
buaicalla oim-ra é.

Cáit. Ní cuirfead, a Síle. Táir as' éailín
mair anoit, 7 tá ana-éion agam oit. Mo
fúil í rin!⁹ Mo fúil am' éiride rti¹⁰ í!

Síle. Seaò go oirfead!¹⁰ fan go mberd
fearis oit! 7 b'éoiri ná véairpá "Mo fúil
í rin!"

Nóia. Seo, reo! rtaoair, a éailín. Mire
7 mo gollán ra noair¹¹ an obair reo. Cáit uait
an rtoca rion, a òeg, 7 rgaol éugainn an
rgeul. An bfuair Seaòna an rparian?
Ir iomda ruine bí i muot rparian
o'fagail 7 nac bfuair.

Òeg. Com luat 7 oubairt Seaòna an
pocal, "oir bhi¹² na mionn!" oo éainis
atru¹³ go né ar an bpeari noub. Oo
noit ré a fiacla rior 7 rruar, 7 ir iao
oo bí go olúite ar a éile. Éainis roro
cúonán ar a beul, 7 oo éir ar Seaòna a
deunam amac cia 'co ag gáirde bí ré nó
ag oimntu¹⁴. Aet 'nuair o'feuc ré ruar
oir an dá fúil air, ba oóbari go otuic¹⁵
an rgaann¹⁶ ceuna air a éainis air i
otrac. Oo éuis ré go mair nac ag
gáirde bí an oimneac.¹² Ní fcaaró
ré mair mair rin don dá fúil ba meara
'n-a iao, don feucaint ba malluig¹⁷ 'n-a
feucaint oo bí aco, don élar eudain com
óir, com oio-áigeanta leir an gclár
eudain oo bí ór a gionn. Níoi labair ré,
7 oo rin' ré a oiceall gan a leigint air
sup éug ré ré noair an oimntu¹⁸.
Le n-a linn rin, oo leig an fear
oub an t-óir amac air ar a bair, 7 oo
comair.¹³

"Seo!" ar rreir, "a Seaòna. Sin
cáo punt agat ar an gceuo rilling
éugair uait mion. An bfuair oiolta?"

"Ir móir an bheir¹⁴ í!" air Seaòna.
"Baó éoiri go bfuilim."

"Cói¹⁵ nó eugcói," air an fear oub,
"an bfuair oiolta?" 7 oo gcuir¹⁶ 7 oo
bporuig¹⁶ ar an oimntu¹⁸.

"Ó! cáim díolta, cáim díolta!" arsa Seadhna, "go maib maib agat-ra."

"Seo! má 'reao," ar seircean. "Sin céao eile agat ar an t-ara rílling túsair uait moiu."

"Sin í an rílling túsair do'n mnaoi a bí cor-noctuirge."

"Sin í an rílling túsair do'n mnaoi uairil¹⁷ ceutona."

"Ma ba bean uairil í, cao do beir¹⁸ cor-noctuirge í, 7 cao do beir sí mo rílling do bheir uaim-re, 7 san agam aet rílling eile í n-a diao?"

"Má ba bean uairil í! Dá mberdeao a fíor agat! Sin í an bean uairil do míl mipe!"

Le linn na bfoal pain do maó do, do táinig cút cor 7 lám ari, do rtao an oíannatán, do luig a ceann rai ar a muineál, o'feuc ré ruar m' d' r'péir, táinig oíu¹⁹ báir ari 7 clóo cuip ar a ceannacáib.²⁰

'Nuair connaic Seadhna an iompáil t²¹ rin, táinig ionghao a éioide ari.

"Ní fuláir," ar seircean, go neamguirde²² "nó ní hé seo an céao uair agat ag aipeactain teact táir²³ ríu.

Do léim an fear dubh. Do buail ré buille dá éirib ar an tcalain, i tpeo sup éir an fío do bí fé cor Seadhna.

"Cioiribao oir!" ar seircean. "Éir do beul no barfpar t²⁴!"

"Sabaim pároun agat, a úine uairil!" arsa Seadhna, go moóamail, "ceapar go mb' éioir sup bpaon beag do bí díla agat, o'páó 'r sup²⁴ túsair céao punt mair málair ar rílling tam."

"Cíubpáinn—7 react geao dá oíocpao liom baint²⁵ o'n tairibe do rin' an rílling céatona, aet 'nuair túsair uair í ar ion an tclánuirgeópa, ní féoir a tairibe do loc coróe."

"Agur," arsa Seadhna, "cao ir gáo an maib do loc? Ná fuil fé com maib agao tairibe na ríllinge úo o'págbáil mairtá ré?"

"Tá an ioma²⁶ cainte agat—an ioma aríao. Dubair leat do beul o' éirteact. Seo! rin é an rparian aríao agat," ar' an fear dubh.

"Ní héoir²⁷ a úine uairil," arsa Seadhna, "ná berdeao oairin na haimprie ann. Ir ioma lá i tpeir bliadnaib réag. Ir ioma bpoig berdeao reunta ag úine i scaiteam an méio rin aimprie, 7 ir ioma cuma i n-a n-oirpeao rílling do."

"Ná bíoó ceir oir," ar' an fear dubh, ag cuir rmuta gáir ar.²⁸ "Tarpaing ar com geur i néiunn²⁹ 7 ir maib leat é. Beró ré com teann an lá réreanao 7 tá ré moiu. Ní beró puinn gnóta agat do ar pain amac."

(Leanpar do reo.)

TRANSLATION.

NORA. There! — Peg — we are here — again —. There's a *saathar* on me —. I was running. I was afraid — that the story would be going on before me, and that I would have some of it lost.

PEG. Indeed, Nora, my dear, we would wait for you. It is not long since Gobnet came.

GOB. Yes, for we were making a churn, and it was necessary for me to go west with the butter to Beul-an-Ghearrtha; and when I was coming home the short cut, the night fell on me, and I promise you that there was a start taken out of me. There was not the like of it of a jump ever taken out of me. I was thinking of Seadhna, and of the gold, and of the black man, and of the sparks that were coming out of his eyes, and I running before I would be late, when I raised my head, and what should I see but the thing standing out overright me — the *Gollán*! On the first look that I gave it I'd swear there were horns on it.

NORA. Oyewisha, Gobnet, whist your mouth, and don't be bothering us with your *Gollans* and your horns. Horns on a *Gollán*! Look at that!

GOB. Maybe if you were there yourself, 'tis little of the inclination of fun would be on you.

SHEELA. See, now! who is stopping the story? Maybe Kate Buckley would put it on me.

KATE. I will not, Sheila; you are a good girl to-night. I am very fond of you. My darling she is! My darling in my heart within she is!

SHEELA. Yes, indeed! Wait till you are angry, and maybe then you would not say "my darling she is."

NORA. Come, come! stop, girls. I and my *Gollán* are the cause of this work. Throw away that stocking, Peg, and let us have the story. Did Seadhna get the purse? Many a person was on the point of getting a purse, and did not.

PEG. As soon as Seadhna uttered the words — "By the virtue of the Holy Things!" a change of appearance came on the black man. He bared his teeth above and below, and it is they that were clenched upon each other. A sort of low sound came out of his mouth, and it failed

Seadhna to make out whether it was laughing he was or growling. But when he looked up between the two eyes on him, the same terror was near coming on him that came on him at first. He understood well that it was not laughing the "lad" was. He never before then saw any two eyes that were worse than they, any look that was more malignant than the look they had, any forehead as evil-minded as the forehead that was above them. He did not speak, and he did his best to pretend that he did not notice the growling. At the same time the black man let the gold out again on his palm and counted it. "Here!" said he, "Seadhna, there are a hundred pounds for you for the first shilling you gave away to-day. Are you paid?" "It should be right that I am (I should think I am)." "Right or wrong?" said the black man, "are you paid?" and the growling became sharper and quicker. "Oh! I am paid, I am paid," said Seadhna, "thank you!" "Here! if so," said he, "there is another hundred for you, for the second shilling you gave away to-day." "That is the shilling I gave to the woman who was barefooted." "That is the shilling you gave to the same gentlewoman." "If she was a gentlewoman, what made her barefooted? and what made her take from me my shilling, and I having but another shilling left?" "If she was a gentlewoman! If you only knew! she is the gentlewoman that ruined me!" While he was saying those words a trembling of hands and feet came on him. The growling ceased. His head leaned backwards on his neck. He gazed up into the sky. An attitude of death came on him, and the stamp of a corpse came on his face.

When Seadhna saw this deadly change, the wonder of his heart came on him. "It must be," said he, in a careless sort of way, "that this is not the first time with you hearing something about *her*." The black man jumped. He struck a blow of his hoof on the ground, so that the sod which was under Seadhna's foot trembled. "Mangling to you!" said he, "shut your mouth or you will be maimed!" "I beg your pardon, sir," said Seadhna, meekly, "I thought that perhaps it was a little drop you had taken, and to say that you gave me a hundred pounds in exchange for a shilling."

"I would, and seven hundred, if I could succeed in taking from the good which that same shilling did; but when you gave it away for the sake of the Saviour it is not possible to spoil its good for ever."

"And," said Seadhna, "what need is there to spoil the good? May you not as well have the good of that shilling as it is?"

"You have too much talk; too much altogether. I told you to shut your mouth. Here! there is the purse entirely for you," said the black man.

"I suppose there is no danger, sir," said Seadhna, "that there would not be enough for the time in it. There is many a day in thirteen years. 'Tis many a shoe a man would have made in the lapse of that portion of time, and many a way he would want a shilling."

"Don't be uneasy," said the black man, putting a bit of a laugh out of him. "Draw out of it as hard as ever you can. It will be as plump the last day as it is to-day. You will not have much business of it from that forward."

NOTES.

¹ Seadh, 'there, there now!' ² Saotha, violent breathing through exertion. ³ A Laois, my young dear, my dear. ⁴ Mar rin, 'yes, because.' . . . ⁵ Siar: the points of the compass are very much used in ordinary Irish conversation to indicate direction. Siar, riap, in reference to a house implies the inner parts. Uil riap oim, going to the bad in spite of me. The primary

meaning of riap, backwards, is evident in all these idioms. 'Do lúg a ceann riap ar a thuéal, his head sank back on his neck.' Comhar: m broad gives a strong nasal sound to the vowel preceding—pronounce like cóng-har; cumhac 'difficulty, a strait, like cúng-hac. Comharap seems a nominative, or rather an accusative. Two constructions are used, gabail an bótar, going the road, and gabail an bótar, going of the road. We must regard an bótar as used adverbially, as an infinitive or verbal noun is never followed by a direct object in Gaelic. We also find riap an bótar, 'west, or back, along the road,' and ruap an énuic or ruap an cnoc 'up the hill.' Cumhac, 'remembering,' also 'reflecting,' m slender in the middle of a word is usually silent in Munster, but lengthens the foregoing vowel—pronounce cuimh; geimheas 'winter' pr. gipe; rgeimheas, 'a skirmish, a sally,' pr. rgeile; oimhin, certain, pr. like English 'dine'; oimhin, 'deep,' as if oisgin (like English 'thine'). ⁸ An puo: this use of the definite article is quite common in introducing some new object in a story in Irish. ⁹ Mo sháol í rin: rin makes the pronoun both emphatic and demonstrative. ¹⁰ Seadh go síreac, 'oh, yes!' ironically. ¹¹ Fa nroar 'caused,' a remnant of an old Irish verb; cu rorepa, what caused it. ¹² Oiolhumeac, 'fellow, lad.' Oiolamnac, a hireling, a stout fellow (see O'Reilly). ¹³ Note pronoun omitted. ¹⁴ Bheir, here 'profit.' ¹⁵ There is a play on the word cóir, which, in its literal sense, is objectionable to the black gentleman. ¹⁶ Quickened. ¹⁷ Mnaoi uapail, translated 'gentlewoman,' as 'lady' might be understood in a depreciatory sense. ¹⁸ Do bheir, often in the sense 'makes,' 'causes to be or (followed by ar or oo) to do,' 'induces,' Compare the following from Aran Islands:

"Ceir agam ort, a cléirigh,
O'í tú leuagar an bíobla,
Ceirp (ceirp) oo bheir an amuis rona
'S oo bheir dona an uine críonna?"

Do fheasgar an cléiric mar leanaí:

"Roimneann Dia na rubaícríde
Mar roimneann pé na gníomhaí;
Bheir pé cion uine oo'n amasán,
A'í ceao rolácar o'íear na críonaí."

"I have a question for thee, cleric
As it is thou that readest the Bible—
What makes the fool prosperous
And the cunning man unprosperous?"

The cleric replied as follows:

"God divides the virtues (good things)
As he divides the actions (capacities);
He gives a man's share to the fool
And leave to earn to the man of cunning."—[Ed.]

¹⁹ Omuic, wretched aspect. ²⁰ Ceannacá, features. ²¹ Iompáil (iompóó) lí, change of colour, pallor showing itself on the face indicative of terror. ²² Go neamhíreac, with assumed unconcern. ²³ Teacé éar=talk about, mention. ²⁴ Do ráó 'í sup, whereas, seeing that. ²⁵ Bain ó, take from, diminish; bain uat péin, keep down your presumption, sing a bit lower! ²⁶ An iomaio-an iomaíca; in the north, an iomaio=many. ²⁷ Ní héirí, of course . . . not, there is no danger; distinct from ní péirí. ²⁸ As cupmua gáipe ar=with a chuckle, a piece of a laugh. ²⁹ I neirínn: equivalent to, or more emphatic than, ar oimán, ar bí; pé i neirínn í, who-soever she is.

peasap na Laoisair.

"ní ar oia a buítheacás."

(ar leanamain.)

Do bí ré ar buile,—beinnor ar an rppriéig le n-a láim élé, 7 réithear cóim hairé-inneac¹ roim í sup rppriéac rí. Séithear arís 7 léimear rmeacáir do'n deairg-larairi irteac¹ i n-a uéir, marí do bí buíllac² a léimear ar leatáir, 7 dógar é láirtheac. Do congarib ré gheim ar an rppriéig áin, 7 bhuígar an larairi ríor i mbéal na píopa 7 tairiaigeir, tairiaigeir, tairiaigeir, ar cúma sup geáirí go maib deatáir ag éiríge go goim glóimair n-a rlamaircúir³ or cionn a éinn.

Annrán do bí ré ar a éoil. Do fúir na oaoine go léim ag breicniugáir⁴ ar an múir ag luirgáir or a gcomairi, 7 é ag teac⁵ irteac go meair. Do bí Dóinnall ag uíuáir⁵ a píopa 7 gan aon uime ag cupi éiríge ná uair. Míor bífaora sup éiríge rtaile dá píopa áinac⁶, do tairiaig ré i oáir noóir ar éiní a óicill, ac⁷ níor bíríú éiríge ac⁸ ar an ngal beag báir do bí ag teac⁹ amac airi. Annrán do cupi ré ríuigal¹⁰ ar féin, ir ríuibeag ná'í éeangail a béal íocairi dá béal uacairi le uoir⁶ tairiaigeir ac⁷ ní maib bhuíge i n-a gho.

"Fagáir uime éiríge ríeoiri⁷ dom—aríon Dé fagáir!" arí ríeoiri, 7 do luig ré níor uíuibeir⁸ ar an rtairiac; i n-a garóir beir ag bairt an rtairiac arí poll na píopa, ir áinlaró bí ré ag a óaingniugáir ann—gan comne leir gan áinheir. Faoir éiríge, 'nuairí do fúairí ré an réan rígaríe le n-a fadóir, 7 go maib ag uil ve, dá éiríge luig ré éiríge, do éiríge ré an uíuoir ar a béal, 7 do glóir go hairé-inneac arí uime éiríge, ríeoiri o'fagáirí do. O'méirí ríuoirí do ceatíarí ve buacáirí¹⁰ go ríuig¹⁰ páirí do bí lán ve éirígeirí, ac⁷ do bí ré ríeang¹¹ maí uairí-ran. O'fan ríeoiri ag ríeoirí oíra go ríeoirí¹² n-aí, anoir ag cupi na píopa ion a béal, 7 arí ag a bairt ar, 7 arí eile ag ráir a lúirí

innirí o'fagáirí a maib móirí¹³ an rtairí imígeir airi. 'Nuairí do éairí ríuil éar ríeoirí¹⁴ aige, do léim ré féin éar éiríge irteac; réo ag cuairíac é anonn ríanall, 7 bíor arí a ríuile le rígarí¹⁵ éun rígarí, dá mb'féirí. Do bí maí ion áiníon arí rá éeann ramaill—fúairí ré bhuí¹⁶ cuibeiríac ríeoirí, 7 do ráirí i ríorí na píopa é go rtairí. Annrán éiríge ré rígarí ríarí n-a éairíac, ac⁷ o'fan an bhuí maí a bí, 7 ní éirígeirí ar a lúiríacáirí.¹⁷ Do éiríall ré an ac-uairí, ac⁷ é an rígarí éeoirí é. I ríeoirí rígaríí do, bhuirí an ríeoirí go caillíe airi, iríge i ríorí na píopa. Do léim ré i n-a éoirí buile éarí éiríge, ní maib ríuig (= ríuig) na ríoríe aige, 7 do éairí an uíuoirí ríarí a uíeoirí amac annrán máirí mórí. Mí maib méam¹⁸ arí donneac le heagla bhuiríge, maí do bí rígarí an eolairí aca go léim arí Dóinnall, 7 cao é an rígarí b'eaí, 'nuairí do beiríeac ré amuirí leirí féin.

(Tuillead).

TRANSLATION.

He was raging mad. He seizes a coal with his left hand and blows it so furious that sparks flew from it. He blows again, and a spark of the red flame jumps into his breast, for the front of his shirt was open, and it burns him immediately. He kept his hold on the coal though. He bruises the flame down into the mouth of the pipe, and draws, draws, draws, in a manner that soon smoke was rising blue and glorious in wreaths above his head.

Now was he perfectly happy. All the people sat looking at the sea-weed rocking right before them, while it was coming in fast. Donal was smoking his pipe, and nobody interfering with him. But it was not long though till his pipe grew sulky; he pulled it, of course, as best he could, but it would not be worth your while to look at the little dying fume that was coming out of it. He then put a long neck on himself, the lower lip all but adhered to his upper lip through the strain of pulling, but his work was to no purpose.

"Let someone get a 'cleaner' for me—for God's sake, let him!" says he, and he applied himself more earnestly to pulling, but instead of taking the dirt out of the hole of the pipe, he was only fastening it in it—unwittingly, of course. At last, when he found success separate from his labour, and that he was failing, though energetically he set about it, he took the *diuid* out of his mouth, and called furiously to somebody to fetch him a 'cleaner.' Three or four boys went to a field that was full of *trahneens*, but it was a good distance from him. He remained behind waiting till they should come back, now putting the pipe in his mouth, again taking it out, and again thrusting his little finger into it to ascertain whether

the feeling of heat had left it. When at length he could bear this waiting no longer, he himself jumped in over a fence, he commences searching hither and thither, and his eyes blazing through madness for finding, if possible. Luck was his in a little while. He got a pretty thick *brob* and shoved it quickly into the tube of the pipe. He then tried to pull it back, but the *brob* remained as it was, and would not move from its place. He tried again, but it was the very same as before. In the end of the pulling, the *trahnen* meanly broke on him inside in the tube of the pipe. He jumped out over the fence blazing mad; he could not keep his passion in check, and he threw the *diuid* as far as he could cast it into the great sea. There was not a tittle out of anybody for fear of a quarrel, for they all knew Donal full well, and what manner of man he was, when he would happen to be ill at ease within himself.

NOTAIRE.

¹ go hairéinnead: go rín-fergadh. ² buillad = brollad. ³ flamaire: flearg. ⁴ bheirneugad: bheirneugad. ⁵ uisgead = uisgead = ol = caiteamh; (go) fergadh: muineál fada. ⁶ uic: uicraic. ⁷ réiteoir: brob, tréitín nó don níl eile réiteoir aró púpa beirtead ábannad. ⁸ súlúige: uisgne uisgead. ⁹ uisge: púpa gearr-éir. ¹⁰ go ruig = go ruig = go uic. ¹¹ rceann = rceann = camall. ¹² éar n-áir = ar áir. ¹³ moéail = moéail = moéugad. ¹⁴ reiteamh: uisge gearr-éir. ¹⁵ go ruig = go ruig = go uic. ¹⁶ brob: brob gearr-éir. ¹⁷ lúnpaib: uisge gearr-éir. ¹⁸ méam: méam = gois no corpuad.

PAROISSE O' LAOCHAIRE.

DOMINALL NA LAOCHAIRE AGUS NA MNÁ SÍOE.

(Ar Leanamun.)

Ní túirge oo bí rin ar a beul náir i rgean an gárla amad, agus ir ionganad náir éaró an bean boct i lúige. Tóir nuiú rí péin ag i rgeanarigil ann-pain, agus uisgeam-re leat-ra go maib ceól ar fead camall uisge i péin agus an gárla.

"A 'Domnall," aubairt rí, "cao atá ann-pain agat? O, bó, bó! cao éanparó mé i n-aon éor leat? Ir uóca go bfuil liopracán nó ceann ve na uoisib maite ann-pain agat. Tós amad é agus ná bain leir níor mó. Tós amad é agus leig uat é, nó ní beir aon maib oir go bíd. Tá mo éoribe bhuirte agat, maí níl rplanc céille i 'o' éann."

"Éir liom, a mátar," ar 'Domnall, "tá leanab ann-ro agam, agus ir uóis liom go bfuil ruad agat oir ar an gceatúirín boct. Éir ruar aonir agus tabair muo le n-ite uo, agus ná bí am' boirib i uoisib na noaine maite."

"Leanab arí! bfuil tú ar meirge nó iméirge ar oo céill? A 'Uia na ngrá! cao atá aonir aonir? Leanab an n-eat! 'oul i n-aonir uol i n-olcar' maí a uisge na rean-focail. Arí ol tú aon muo aonir a 'Domnall?"

"Deamhan bhuirte, mairead, aet olparó mé enagairte aonir láirtead, maí teartuigeann ré uaim, tarí éir na hoiríbe ro go háirte. Aet corruirig leat aonir, agus tós an leanab uaim."

Aet níor éirte rí gurí é an leanab oo bí aige, agus oo éirte ré leat-uair ag blaonir agus ag plámár léirte, ruil oo corruirig rí ar an leabair, oo bí an eagla éom móir rin uisge muo na uoisib maite. Aet rá éirtead ríarí éall oo éirte rí anuair, agus 'huair u'féad ré ar an leanab, o'iom-puig rí ar 'Domnall. "A bheamairig bhuirte! cia an éall ar éirte tú an leanab ro ó n-a mátar aonir? Ir móir an náirte éirte. Níl aon muo tabairte ríobloríbe éirte-re aet ag cur na gcomairan rí n-a éirte; aet uisgead ré taob ríarí éirte am icint, aubairt leat."

Uisgead 'Domnall léirte ann-pain náir éirte ré an leanab ó n-a mátar, agus o'innir ré an rgeul oi ó éirte go uisgead, agus ruil a maib ré éirte uisge, oo bí rí ag tabairte buirtead rí uia go maib 'Domnall amuig an oiríbe rin; aet 'ran am céanna, ní maib rí io-ráirte i n-a háirtead i uoisib na mbair ríbe, agus éirtead rí ríul amad ar an bfuinneois aonir agus aríre, ag feucant maib ríar ag teat rá éirte an leanab aríre.

Uo éirte an bean aoríbe uisge oo'n leanab, agus oo éaró ré a éoríbe aríre. 'Uol 'Domnall an enagairte oo leag re amad oo péin, agus oo ríar ré ann-pain go ríar

a mátaíri a cóslaó; áct ní leisgeað an eagla ói é rin vo óéanaó, agus b'éigin vo 'Domnall fuidé ar an teallac sup bhuir an lá ar marom. as óéanaó curveactan léite. Ann-rain vo tós pí an leanab ó'n rgiat i n-a maib ré 'n-a cóslaó agus vo éuaíó pí ríor 'ran treompia cum i péin vo fíneab ar an leabain, maí níos cósaíl pí neul ar feab na horóce; áct pul v'iméig pí, subairt 'Domnall léite, "Éirt liom anoir, má leisgeann tú oit go bfuil an leanab rin ann-ro, nó má óeineann tú tríact ari le haon-óuine go óuubria mipe ceao out, ní beiró tú mo-burdeac óiot péin. Ná corpiag ar ro, agus tabair aipe maíó vo'n leanab, agus má cúipeann aon-óuine ceirt oit, nó má iapiann aon-óuine cia an éiall nac bfuil tú as an cópaí, abair leo go bfuil flaóóán, nó rgoilteac oit, no iuso icint maí rin; áct ar vo faozal coméao an leanab." Vo lafairi ré go han-méillteac agus vo éeall pí vo ná leisgeað pí uipie aon iuso i óaóib an leanaib, maí vo bí 'fíor aic go maíó cia an róit é 'nuair vo beirdeac ré ar buile.

(Le beir ar leanamun.)

TRANSLATION—(CONTINUED).

No sooner was this out of his mouth, than the child screamed out; and it is a wonder that the poor woman did not go into weakness (*i.e.* faint), she was so frightened. She herself began to scream then, and I tell you that there was music for a while between herself and the child.

"Daniel," said she, "what have you there? O, vo, vo, what shall I do at all with you? I suppose you have a *tiopachán* or one of the 'good people' there. Take him out and don't touch him any more. Take him out and let him from you or there never will be any luck on you. My heart is broken with you, for there is not a spark of sense in your head."

"Listen to me, mother," says Daniel, "I have a child here, and I believe there is hunger and cold on the poor little creature. Rise up now and give him something to eat, and do not be deafening me about the 'good people.'"

"A child *aroo*! Are you drunk or gone out of your mind? O God of grace! what is on him to-night? A child is it! 'growing older, growing worse,' as the old words say. Did you drink anything to-night, Daniel?"

"Not a drop *wisha*, but I'll drink a naggin now presently, for it is wanting from me after this night surely. But hurry up now and take the child from me."

But she did not believe that it was the child he had, and he spent half-an-hour coaxing and soothing with her. before she stirred out of the bed, the fear was so great on

her before the 'good people.' But in the end she came down, and when she looked on the child, she turned on Daniel, "You thievish rogue! for what reason did you take this child from his mother to-night? It is a great shame for you. There is nothing giving you trouble but putting the neighbours in confusion; but it will come behind you some time, I tell you."

Daniel told her then that he did not take the child from his mother, and he told her the story from beginning to end, and before it was finished she was giving thanks to God that Daniel was abroad that night; but at the same time she was not too satisfied in her mind about the fairy women, and she used to throw an eye out on the window now and again, seeing were they coming again for the child.

The old woman gave a drink to the child, and he went to sleep again. Daniel drank the naggin he laid out for himself, and he thought then that his mother would go to sleep, but the fear would not let her do that, and Daniel had to sit on the hearth till the day broke in the morning making company with her. Then she (the mother) took the child from the scuttle in which he was asleep, and she went down in the room to stretch herself on the bed, for she did not sleep a wink during the night; but before she went Daniel said to her: "Listen to me now; if you let on that that child is here, or if you make any talk about him with any person till I give you leave, you will not be too thankful to yourself. Do not stir out of this, and give good care to the child, and if any person puts a question on you, or if any person asks why you are not at the wake, say to them that there is a cold or rheumatism on you, or something like that; but on your life take care of the child." He spoke very fiercely, and she promised him that she would not let on anything about the child, for she knew well what kind he was when he would be mad.

(To be continued).

NOTES.

na bí am' doópaó, "Don't be bothering me."

Cnagaípe, a naggin; also a measure of land.

go háipite, certainly, without doubt, at any rate.

plámár, in O'Donovan's Supplement to O'Reilly the meaning given is "cajolery" or "diplomacy;" as plámár, "humbugging." In W. Clare plámáróie is applied to a sweet-spoken, insinuating person—one who has an axe to grind.

Trucparó ré taob fíar óioit, it will come behind you, *i.e.*, the punishment for your misdeeds will come unexpectedly on you.

ní leisgeað an eagla ói, the fear would not let her—she was too much afraid. In like manner, ní leisgeann an náipe óom, I am ashamed to; ní leisgeann a mhíneac óó, he dare not, &c.

Sgiat, a wickerwork scuttle. It seems to have taken the place of a cradle in the story.

Neul, a "wink" of sleep; ni'l neul oim. Seldom used for cloud (rúamal).

Slaóóán, a cold; properly, rlaóóán.

Tomár O'h-aoóá.

RICHARD BARRETT, THE BARD OF MAYO.

I.

The amusing poem given below is one of many of the same character composed by Barrett. As it may be succeeded by a few others of his making, a short account of the poet will not, perhaps, be without interest.

Richard Barrett was a native of Leam, seven miles from Belmullet. He was born early in the last century, and died, aged about 80, on the 8th of December, 1819. He was buried at Holy Cross cemetery, where up to the present no stone marks his grave. His literary remains fared even worse than his bodily remains, all his papers having been burned after his death by his wife, who set no value on them. The collection of his poems now being made is from oral tradition.

The house in which Barrett lived and taught was situated at Carn, in the north-east angle formed by the junction of the Blacksod and Carn Hill roads. It was standing as late as 1865, but hardly a trace of it now remains.

In personal appearance, Barrett was of medium height and build, and of fair complexion.

Knight, in his history of "Erris in the Irish Highlands," says of Barrett, that "he was a man of real genius, though entirely unknown to the world. And his productions in verse and song are only now recollected by his countrymen in their convivial moments. He lived in Erris, and died about sixteen or eighteen years ago. This was Dick Barrett, the poet; a more original, delightful, feeling composer in his native language to all the grand and soul-stirring airs of Carolan, never delighted a native Irishman. Sweet, correct, mellifluous in his language and verse, his songs were listened to and sung by everyone who understood the beauties of their native language with the pleasurable feeling that a remnant of the bards of old had yet survived in Ireland. He showed me some unfinished verses. They were excellent, and I begged of him to copy them and to send them to me, but his modesty would not allow him. Though I am sure he had more compositions than he ever showed to anyone, he so dreaded the eye of criticism, that, I fear, they died with him; and to this day there has been no collection made of his beautiful Irish songs. He was of the humbler class, got some education, and became a schoolmaster. His genius soon recommended him to the gentry of Erris, with whom he associated on the most friendly terms, and no society was considered complete in Erris without Dick Barrett's presence."

Trotter, secretary to Fox, in his "Walks through Ireland," mentions having met Barrett at Carn House. Barrett, on this occasion, recited and sang several of his compositions, with which Trotter was immensely pleased. *Handwritten:* O'Flaherty, in his "West Connaught," gives one of Barrett's most popular songs, *Ó Éoghan Cór*. Of this I shall have something more to say later on.

TARRAINST NA MONA.

Tá mo éuro móna spócuighe ar an bpuirteá
i n-a fumaodán móir, gan fóo ar bié fhuéoi;
Tá mo éoróide rtróicte le móir-obair a' corfar
ag muinntir an bóair o'da sógaó 'r o'da loigsaó.

Tabair rgeul uaim go báirpáib éug mo éairtoib Sil
gconail,

Chum steafáin 'r éum dáibí, dá páirtoide, 'r a
mbunao,

Go bfuil mé 'mo éráó a' fad lá uil i nnoonáct;
Mar (=muna) oisgaó ríao oim tárrpáil, beir an
cár go ro-óona.

áirpúg do éirpa a' rtiuir go muig-Raéain;
áirpúg do múinte 'r go h-uinal do Jack Tallot,
Chom maí 'r o'da mbuó nún é, ('r nár éú é len 'áirpúg?)
Go o'dáin ag púca, 'r gur mún ar an mbairpáic.

Téir go Seágan ó Raigillig, fear oilear na cneap-
taó';

ná deapmao an caoiréac; tabair na milte ceuo
beannaó,

Oá mbeir 'fior aige an éaoi bfuil mo óaoine i
gcapall,

áct éirpéacó ré aníor éngam tpi cunnigir capall.

b'neuoais a' b'púcaig, ní'l fáé óam 'gá rrpneasao,
San ionnta go léir áct rlióct gaoil agur ceangail;
nár b'faoáein raogail oam 'r nár pléirpúda 'n
t-áirp

a b'péacá i n-éirpéacó, iao péin 'ra gcuio capall.

Téir go tmeaf ucteo(!) 'r an rrpéir-fear Tom Tallot
loig na féile roir gaoil agur gailaib,
áirpúg oóib an meuo rin go n'gaoiléig maíe blaró
S ní péirpú go léigpú ríao

* * * * *

Go bfuil mé tinn éiré-lag 'r na meupa oá gcapall,
'S ní lionfao ríao an leup no go o'déigfear an
bairpáic.

Téir éum páorúis uí g'háéain go fára 'r go tapa,
mo láin in do láin go b'púigpúirpú rrpneasairp,
péirpú b'péacó páirpúg bléirpú 'gur rrpáirp,
agur gcapáin teann láirpú gan ríac ar bié ná ríao
ann.

Téir éum Donnóac' Cáoig 'r éum a b'páirp maíe
roigéa,
an oá éirpéirp b'péacó, 'r an ríao-fear mac mupá';
ir iongantac 'r naé áirpéil gan an náoirp 'gá
gcapáirp,
a' b'fearp leó mé báirpé ná i gcapr-lár bhaile an
póirpúg.

a dhóinnail na páirpé, ní'l fáé agam do rrpneasao,
gur éirpéa 'r gur éirpéirpé éú ná b'páirp 'r ná
rípáirp;
Chuir tú antoine 'r ríao'gáin 'gam 'gur máirpáin a'
rípáirp
ar áirpúú 'r ar pháirpúg tá 'cpuinnúgao na
gcapall.

"Tommy," éirpé na féile, ceann-réirpúg áirpúg, a' r
i mbaile!

búo maíe do ceangla beupla a' léigpéa-ro láirpú;
bhí uplár b'péacó réirp ann, agur hipra-ceupra(?) 'ran
oipar,

bhí teime a' leup (?) ar gan ríuib (?) ar bié toirp ann.

ní'l fíor ag aon fear mo gaoil-ra le Carson;
Oá noeupfao ríao m'éirpéacó, beir an rgeul uile aca;
Oá mbeir 'fior a' am gur b'péig é, ní éupfáinn oóib
a áirpúg,
áct o'fáigfáinn go h-eug é ag béic an maopra-alla.

Réir mar rgníob Camden ar mheampam mar éraicinn,
bhí an t-ócáth (uapa?) Rí hannraoi i gcríon
Shacran;

Shluair "magao Gallua" le Strongbow ar bheatain.
a' buó hé 'ran am rin ar gceann-rtioic 'r ar n-atair.

phór ré Jane Langston, ó buó an-vear an bean í,
munab breug oo rgníob Camden.—oe muinntir
mullaiḡ-ḡaróaiḡ (?) í;

* * * * *

ná veapmas ar nóir ar bit an t-óig-ḡear úo veap-
laró

ó ḡáéain, an mhór-ḡuil, na ḡóirte 'r na n-eácpao;
ar peao típe púola tá a mhór-élu 'r a éapcar
le múnao, le cósḡáil, le vóigeanlaét, le cneapcar.

téir cum na seóigis tá 'nna gcomnuiré ar an
ḡclaoac

brapre ve'n mhór-ḡuil. 'ré córuḡao na bacaisḡ (?);
nópa an bean mhóamail agur Paddy an "monarch,"—
'nuair naé bfuil pól agaimn go bpríor opaimn
peapar!

téir cum hannraoi anonn go beul-mhuileio

ná veapmas Andy, 'ré anpact ḡac uime.

If you get a good answer, be thankful and civil;

má téirveann ré i rcanmílaét, God bless the black
civil!

Andy, a ériore, ériḡ, agur péroicis na capail,
ḡo vteró cupa leó Dia-vevaoime cum an "bappaic,"
má' ríor an ḡeul, 'r má' ríor breug é 'r maie úit,
má éalltear Dick b'neuo, cia vounpar oo éasḡarḡ?

Cúis capla veug agur ceuo oo bi carpaingc;
bi rir bédḡa ḡléigéal ann a léimteacáib a' fheapcar;
veicneabap 'r vā' rí veug bi péisḡeac na beacá
a' béró cumme go h-eug ar "Ohaḡvaoim na
ḡcapail."

tá mo éruac veunta ar euan an baile;

tá cúis coirceim veug agur ceuo trois ar pao mnti,
cuireao tnué ar an Major, vā meuo a cuio fearaib,
agur b'féirir go mberveao ré nior péisḡeicse paoi 'n
veacmáiró.

J. KARNEY.

FIÚ FOLLOWED BY THE GENITIVE.

There is an Irish construction which must be somewhat
puzzling to students, to which I desire to call attention.
It was once a source of considerable bewilderment to my-
self, I must say; and only when I had become accus-
tomed to meeting it in books and in Irish conversation
did I come to properly understand its meaning. The
curious thing about it is that it seems to defy grammatical
analysis, and that Irish grammarians, in writing about
yntax, seem to have paid no attention to it whatever.

The construction to which I refer is that of *fiú* when
followed by a noun in the genitive case, preceded either
by the article or by the possessive pronoun. My object
is not to theorize upon this construction, but solely to
illustrate it by examples drawn from various sources, and
noted for my own instruction.

I. In the well-known song, "Caoimeao Cille Cair,"
these verses occur—

ní éluimn fuaim laḡan nó ḡéi ann,
nó fiolaip ag veanao aeróir coir cuaim,
nó fiú na r beacó ann cum paoéaip
Thabaprao míl agur céir oo'n tḡlusaḡ.

The translation is—"I hear not the noise of duck or
goose there, nor eagles enjoying themselves beside the
lake, nor *even the bees* there for working, which would
give honey and wax to the multitude." [Cuan means
strictly a *harbour*, but as Kilcash is inland, it is evident
that what the poet had in his mind was a pond or artifi-
cial lake in the grounds of Kilcash mansion.]

II. In Challoner's "Think well On't" the following
passage occurs—"Good God! what will become of us,
if *even those* who have done miracles in Thy name, shall
nevertheless, be excluded from Thine eternal kingdom!"
Thus does Eugene O'Cavanagh translate—"A Ohé
maie! ceuo veunpaoar linne má vóilcaigḡear oo
pḡeacé ríorruigse ar fiú na muinntire go noé oo
pinneao miorbúileaoa ao' ainm!"

III. In a poem by Father William English—hitherto
unpublished, I think—entitled, "an tacaip uilliam
inglir ag caoimeao a bhrós oo ḡorveao uairó," the
following verse occurs—

"ḡan fiú an pḡáir, ḡé táir, am' púca."

The translation is—"Without *even brass* (that is *coppers*
or *copper-money*), though ordinary, in my pocket."

IV. In a satire written on an apostate friar, named
Seán Dall O Súilobáin, and entitled "aḡling bhaot-
laig uí Sheacnupa," the subject of the satire is pilloried
as follows:—

"an bḡaéar Seán 'na rḡráill ḡan aon porḡ,
Chom' dall le púca, ḡan fiú na léine
báin', mar éleacéac ag teasḡarḡ a tḡvevaoaó."

These verses may be rendered—"Friar John, a rake
without sight, as blind as a *poke*, without *even a white*
shirt, teaching his flocks as usual."

V. In the Irish Bible we find the following—"Oo
pinneao ḡo fiú an oirveao rin uppa an donnapéa 'r
fearp v'lopa" (Heb. vii. 22). This may be literally
translated—"Even to that extent has Jesus been made a
surety of the better testament." The Greek is as follows—
"Κατά τοσούτον κρείττονος διαθήκης γέγονεν ἔγγυος
Ἰησοῦς." The Vulgate—"In tantum melioris testamenti
sponsor factus est Jesus." The Douay version—"By so
much is Jesus made a surety of a better testament." The
authorized version—"By so much was Jesus made a
surety of a better testament." The Revised version—
"By so much also hath Jesus become the surety of a
better covenant."

VI. Donnchadh Ruadh once sent a verified letter to a
priest, requesting him to announce to his people—ḡan
voéar voo' pḡimléirir, as he put it—that he was about
to set up a school in his locality. In it he said—

"Cúnuir ceannuigḡe a' larean go rípbinn buan,
fiú ar tceangzan 'r feanaéur ríorruiré fuairc
Súo a ḡeaburo, 'r an teasḡarḡ ceapc Cpríoraigḡe
uaim."

These verses may be thus construed literally—"Mercan-

tile reckoning (Arithmetic), and lasting, truly melodious Latin; *even our* [own] *language*, and everlasting, pleasant history—these [are the things] that they will get from me, and correct Christian Doctrine.”

VII. A schoolmaster once said of a pupil—“*Súo é éúgaib é, agus gan fiú an bata aige.*” In English—“There he is for you, and he has not *even a stick*” (*lit.*, and he not having even a stick).

VIII. In the opening article in the first number of the *Gaelic Journal*, Mr. Fleming wrote—“*An mhuir atáir longa gan fiú an treoil ag imteáct in aghaid na tuile agus na gaoithe.*” Of which the translation is—“On sea ships, without *even a sail*, are going against the tide and the wind.”

I hope what I have written may be useful to readers of the *Gaelic Journal*.

mícéal páoruis ó hiceadó, C.C.

PROVERBS AND POPULAR SAYINGS.

From Mr. DANIEL M'CABE, Banteer, Cork.)

78. Ní 'l luib na leigear i n-aghaid an báir.

There is neither herb nor physic against death.

79. Ní iun' mé lámh láiríu arí don fearí muam, áco do dheunfaimn í aghaid do'n bhíatadóirí.

I never acted with a high hand to any man, but I would deal a closed hand to the spy.

80. Nuairí ríadann an ríoladóirí, ríadann an fíurí, 7 'nuairí ríadann an ríobairí, ríadann an porí.

When the sower stops, the harrow stops, and when the piper stops, the tune stops.

81. 'Nuairí lagúigeann an lámh, lagúigeann an ghráó.

When the hand weakens, love weakens.

82. Áirí-írógaóct Dé, gan ouaó ní ouaí go bfaótarí.

God's high kingdom, without difficulty, it is not likely to be attained.

83. 'Siaó na ríosaíre i gcluaíra na muc íaó.

They are pearls in swine's ears.

84. Slíreoga do'n tpaíl éuona íaó.

They are chips of the same beam.

85. 'Sé teaóct an treagail é, teaóct fáda mall.

It is the coming of the rye, a long late coming.

86. 'Sé oíruígaó na caillíge, maí ír áil léi féim.

It is the old women's order, as it pleases herself.

(From “*Mac n.*,” Galway.)

1. Ní haíruígearí forígaó na coime go mbíonn rí imíuige.

The shelter of the bush is not noticed till it is gone.

2. An té naó gcleaóctann an maícuígeaóct deaímaóann ré na írpuí.

He who is not used to riding forgets the spurs.

3. Ír maíe an báóirí an fearí bíor arí an talamí.

The man on the land is a good boatman.

4. Deaíra do ouine a cóil, óa oíréaó ré (oo) cóolaó 'n-a éíroígaó.

A man's will is his sustenance, should he go to bed fasting.

5. Ní éígeann oíe i oíurí naó fearíroo ouine éígin.

No evil comes ashore but somebody is the better of it.

6. An té cáillear a cúro, cáilleann ré é.

He who loses his share, loses it.

7. An puo ír goíre do'n éíroíe, ír é ír goíre do'n beul.

What is nearest the heart is nearest the mouth.

8. Íteann cat ciun féim ím.

Even a quiet cat eats butter.

9. Ní lía tír 'ná ghráí.

There are not more lands than customs.

10. Ní líatáirí tír 'ná ghráí.

Neither land nor custom grow old.

(From Tuam.)

11. Ír fearí leo ruamínear arí íop 'ná buaíó arí énoc.

They prefer peace on a wisp of straw to victory on a hillside.

(From n. b., Mayo.)

12. A beggar described the fare of a certain house as :—
 'Rán mói leathan ar beagán taoir
 Mug mói fada 7 bainne fada ríor.
 A great broad cake of little dough,
 A great deep mug and milk far down.
13. Tá mo fáit agam anocht 7 tá Dia go maí le haíar an lá (lae) amáia.
 I have enough to-night, and God is good for to-morrow (said when there is just enough at table).
14. Instead of Dia linn, when an infant sneezes, I have noticed that they say baíreao leat. They use a word in a rather contemptuous way for bathers, pámuioe or pámuioe fairsige (pámuioe about Galway).

(From Mr. N. O'LEARY, Kilmallock, Co. Limerick.)

15. Ní beir ar meirge ir leirge liom
 Aet leirge meirge o'feircint ann.
 It is not that I am reluctant to be drunk,
 But reluctance that drunkenness should be seen.
16. Teine Cill' Moceallós, fós 7 leat-fós.
 The Kilmallock fire, a sod (of turf) and a half-sod.
17. Ní hí an aingeir aet an tapcuirne leanann í.
 It is not poverty but the contempt that follows it.

(From Fionán O Loingris, Kilmakerin, Cahirciveen.)

18. Do ríuob ríle éigin an ceatpama ro ríor ar ceirpe maðaricab doibne i n-aice Cille Airne :—
 Ir doibinn leamain maoin ceoðac,
 Ir doibinn feoráin loca léin,
 Ir doibinn faicce Dúnaló,
 Ir doibinn acaó dá eo le gnein.
19. Molao níláir ní Duib ar gleann Cáptarís le fear do bí dá ceannac nó dá éogáil ar éor uairte :—

Tá coir abann ríor ann 7 coir abann ruar ann,
 Tá poitine an lae fuair ann 7 fionn-fuair an lae te.

20. So tuairgáil an fíir ar an ngleann ceuna, tar éir a feircint do—
 Tá bagao 'n-a láir 7 bá i n-a bun,
 A eúl fan ngein 7 a agao fan trioc.

(From Domnall O Súillibáin, Clarrighe.)

21. Ar m'éirge amac ar maoin, do buail an bean ruao liom, énnoc (= do connac, I saw) an gearr-fao oub ar an nojúco, 7 euala (I heard) an eua am' eúl, 7 ann rin o'aitneap fein ná héreao an bliadain rin liom (signs of ill-luck with the superstitious).

On going out in the morning, I met the red woman, I saw the black hare on the dew, and I heard the cuckoo behind me, and I knew then that that year would not succeed with me.

22. Airneann Dé ná treis le faillige,
 Agur oéir le veag-éirde veap-nuis (= veun),
 Mar maipio Mac Dé go léir do peacairde,
 Tar éir na haipige éamig.

(Fragment of a beautiful hymn popular with the peasantry.)

God's Mass forsake not through negligence,
 And alms-deeds with good heart do,
 As the Son of God will wholly forgive your sins

After the penitence that has come (from you).

23. An té na bíonn a leap ar maoin
 moine, ní bíonn pé trápóna.

Whose bettering is not before him at morning, it is not at evening.

24. Le heagla beir boet, bí comairdeac.
 For fear of being poor, be settled.

25. Another version of pann na gceirpe ngeao : (See Journal, Nos. 37, 38.)

Saoth anéar, bíonn sí taip, 7 cuipeann
 naé ar fíolcaib,
 Saoth aocuair, bíonn sí ruar, 7 cuipeann
 sí ruact ar éaomib,
 Saoth aniaí, bíonn sí tian, 7 cuipeann
 sí iars i líoncaib,
 Saoth anoiu, bíonn sí túb, 7 cuipeann
 sí ríoc 'ran oíóce.

A RECENT DISCOVERY.

THE GAELIC JOURNAL! A periodical exclusively devoted to the cultivation of the Irish Language! That surely must be published in America, or in Scotland, or in France, or perhaps even in Germany. Surely never in Ireland! I rub my eyes and look again. Why, yes, absolutely in Dublin! And what is more, actually conducted in the most approved fashion of modern journalism (barring illustrations, which, however, will probably be supplied if and where needed), and supported by Irishmen of all classes and all creeds.

You may well ask, Mr. Editor, where I have been all this time that I had not heard of your enterprise before. Well, it is true I have been for many years resident in England, but I have never severed my connection with the land of my birth, and I have always felt the liveliest interest in our venerable tongue. When a school-boy at Santry I had, with very slight knowledge of the grammar, begun an Irish Exercise Book for the use of my fellow-students on the model of Henry's "First Latin Book"! And although on my frequent visits to my native county (Cork), I always sought the society of those who knew anything of the old language, and made inquiries as to what was being done to arrest decay of the speech, or to facilitate the study of the ancient literature, the existence of the GAELIC JOURNAL was utterly unknown to me until about a month ago, when, after an absence of thirty-two years from Dublin, I passed through that city on my way to Cork. A visit to the noble edifice in Kildare-street made me acquainted with the fact that Ireland possesses a National Library; and I at once determined to examine its contents in the department possessing the chief interest for me. Of course, I received the most courteous treatment from the librarians—as much as if I had been a German professor—and was shown everything they had bearing on Keltic studies. The first thing that caught my eye was a considerable pile of papers in attractive green covers bearing the title: "THE GAELIC JOURNAL." My astonishment was great. An Irish journal, written for Irishmen by Irishmen in vernacular Irish, had been the dream of my youth and of my early manhood, but—"dhramas always go by contraries, my dear I!" and as no reality corresponding to my vision had ever appeared, the dream itself had long ceased to haunt me. And now, here it was realized before my eyes!

But must I confess it? What harm can be done by complete sincerity in this matter? The feelings I experienced are, no doubt those of a considerable number of Irishmen in a first glance at the cover of your journal. Well, then, I must confess that old prejudices were too strong for me, when I saw that the Editor was a R. C. clergyman, and that all communications had to be addressed to Maynooth College, an institution associated in my mind rather with theological and sacerdotal training than with philological studies *an und für sich*.

Is it to be wondered at, then, that I turned aside from the G. J., and addressed myself to the *Revue Celtique* and to the works of Windisch and Ebel? But I had an uneasy feeling that I might, perhaps, be doing my own countrymen a wrong, and that, after all, a man may be a priest and yet a philologist without *arrière-pensée*. So, before leaving Dublin, I acquired, through the kindness of Mr. Patrick O'Brien, a few numbers of the Journal, determined to subject the production to a full and impartial examination. And the result? It is with the greatest pleasure that I confess that my instinctive hostility has been completely disarmed; that your Journal seems to me to be conducted in the best possible spirit and with conspicuous ability; that your correspondents, on the whole, are men of learning and culture, acquainted with the various stages and dialects of the language, exercised in the discussion of knotty philological problems, and thoroughly up to date. This I was scarcely prepared for, bearing in mind the wild conjectures of O'Reilly and Bourke. Not that I would in the least detract from the real merits of those assiduous and successful toilers in the great field. I believe that your collaborators are also fully imbued with the true spirit of research, and conscious of the great responsibility resting on them; ready to welcome truth from whatever quarter it may come, and to resign pre-conceived notions, however dearly cherished, when these are proved to be untenable. I fervently hope that this spirit will continue to animate every contributor, that the *wish* shall never engender *pseudo-facts*, and that every contribution, however slight, will be properly tested before it is admitted into your columns. With this wish, and with the earnest hope that the GAELIC JOURNAL may have a most honourable and successful career,

I subscribe myself,

Your well-wisher,

D. B. HURLEY.

Newcastle, Staffs.

NOTES AND QUERIES.

We have received a number of most interesting communications for this department from all parts of the country—of the world, we might almost say. Many contributors, however, insist on subjecting us to needless labour, and our readers to needless delay, by neglecting the most obvious requirements. Three points require special attention. (1) Matter of this kind should be written as concisely as possible, all unnecessary verbiage being pruned away. We sometimes receive material for ten lines expanded into an essay which would take up a column. (2) All matter for or dealing with these notes should be written on separate slips and signed, not interpolated in a letter about other business, as is very often done. (3) If possible, phrases from actual observation should always be given in illustration of the use of rare or obscure words and idioms.

(50) Corr. (See N. and Q. 42, 49). Mar a chleachdar am focal seo agus a cho-bhrathran anns a Ghaidhlig alhinnach:—Is leor sin, that is enough. Tha cus ann, there is too much. Corr 's fichead, more than twenty. Cha 'n ól mi deur tui-leadh, I'll not drink a drop more. Cha 'n ól mi ní's mo, no more will I. Feumaidh mi a dha uiread, I require twice as much. Cha 'b' uilear uibhir eile, as much again would not be too much. Iomadh oran, many a song. Na h-iomadaidh orain, so many songs. Liuthad fleasgach, such a number of youths.

GALL-GHAIDHEAL

[Let us hope for many such contributions as the foregoing from our Scotch friends. "Cus" seems strange. "Uileár" seems to represent Irish *fuláir*, formerly *fuair*, *fuair*, *fuair*, *fuair*, excess, too much. The original meaning of the phrase *ní fuláir* *uit*, "you must or ought," was "it is not too much for you (to do)." Compare the equivalent phrase, *ní mór* *uit*. "Iomadh" is the Irish *iomá*. *iomá* is common in Ulster; in Connaught, *iomá* *omáil* is often corrupted to *iomá* *omáil*. "Liuthad" seems to represent our *liáct*. "Fleasgach," a youth, is not, I think, used in Irish. It is, no doubt, from *pleasg*, a wand.]

(51) *Litir*, Oct., Note 45: Rev. M. P. Hickey's etymology of this word (=Greek *λίτος* or *λείωτης*) is untenable. (1) There is no other instance of a loan-word direct from Greek. (2) The word is still remembered by many old shanachies in West Cork and Kerry in the sense of "lily." (3) It evidently refers to colour (whiteness) not to smoothness, being constantly contrasted with other objects of a red colour. *Lile* is used in exactly the same way:

'n-a *raib* an *lile* *as* *rúgnad* *tré* *lurpe* *lonnrad*,
mar *rgáil* na *geaor*.

Geogán Ruad úa Súillibóim.

A *geaor* mar *pór* *as* *oréleas*,
ir buan 'n-a *geomárra* an *lile*.

Toiréalbac úa Ceapballáin.

The contrast of white and red in describing complexions, especially of women, is a commonplace in Irish literature.

I suggest the following etymology: *Litir* = *lits* (supposed Norman form, like *fitz* = *filz*, son = old French, *lils*, now *lis*, from low Latin *lilium* for *litium*). Another Irish form *lil* is found, probably from modern French, *lis*, a lily.

Bhí *rgáil* na *geaor* *as* *lapad*
tré báine an *lil* 'n-a *leacain*.

Geogán Ruad úa Súillibóim.

J. H. LLOYD.

(52) *Litir*: I remember hearing in a dialogue between a spirit and a woman who used to stay up spinning at night the following:

Spirit: *Teirig* a *ceola*, a *éatlin* *épinonna*.

Woman: *Pan go fóill*, a *giolla* mo *Litir*.

David O'Callaghan, Oatquater N.S.,

Aran, Galway.

Litir is very commonly used here to express fairness or whiteness. An old man told me it meant the lettuce plant, the head of which, when full grown, is whiter than the white of cabbage.—D. O'Sullivan, Ballyhearney N.S., Valentia Island, Kerry.

In this part of Cork county, *éim geal* *le Litir* is a very common expression. *Litir* is understood to be a plant, and is identified by some with the lily.—D. J. Galvin, Glashakinlen N.S., Newmarket.

(53) *Litir*: I could give many instances in which this word occurs, and in every instance it means a lustre on the countenance of a beautiful maiden. *Ceapaine* (Oct., p. 111) in the Counties of Mayo and Galway, means butter spread thickly on a piece of bread: *ceun* *ceirig* *7* *cuirfeao* *ceapaine* *maí* *ar* *o'* *arán*. *millín* is applied

in Connaught to a small pat of butter given by the housewife after churning as a recompense for doing odd jobs. I heard the following in Mayo: *nuair* *bí* *mé* *ra* *mbaile* *le* *mo* *máear*, *o'fagáinn* *ruoin*, *puiréal*, *7* *millín*. *Suoin*, a pudding of new milk and oatmeal. *Puiréal*, a "cast" of roasted potatoes. Here is an expression I heard at the foot of *Slabh* an *ispáinn*, Co. Leitrim: *bheuppar* *mé* *uit* *ruoin*, *mí*, *7* *bainne* *ceapad*, *cuirfeao* *litir* *ar* *o'* *gnúir*.—An *Dilleac*.

(54) Oct. p. 110, *tonadad* means literally "washing" a corpse. *Farrabuaic*, *rete* *farrabuaic*, storm. *Dubán* *alla* is chiefly used in Cork, but I have also heard *ruadán* *alla*. P. 112, the expression *éim geal* *leir* an *Litir* is in common use in Muskerry. I suspect *Litir* is a Gaelic adaptation of "lotus," and refers to the white water-lily, found here chiefly in small still lakes. It abounds in such lakelets close to Lough Allua, near Inchigeela. P. 112, *acraoas*: I have heard "assize" so rendered in Irish. Could the saying in question refer to trial at the assizes? P. 104, Prov. 17, *muallacán* is evidently for *muléán*, owl.—J. L.

(55) *Eac*, a horse, is frequently feminine in modern spoken Irish. See Sept., p. 85 (9), where *an muint* *a* *eac* should be *an muint* *na* *heac* (thus making *eac* of 3rd declension). Again, Oct., Proverbs, No. 34, *púil* an *maigirig* *beaúigeao* an *eac*. In J. H. Molloy's Irish Grammar, p. 22, *eac* is given as of the 2nd declension, gen. *eice*, pl. nom. *eacá*. Of course *eac* is properly masculine of 1st decl., gen. *eic*, and the usages given above are corrupt. *Sgiat*, a shield, has undergone a like corruption in some modern texts; cp. Cath Ruis na Ríg, where it is masc. in the older and fem. in the later text.—J. McN.

(56) I have often heard the adverb *fall* in Inishmaan, Aran; *ga'* *fall*, go over there. It is formed on *éall*, *anall*, by analogy with *riap*, *éiap*, *amap*, &c. By the way, the correct spelling is *éiap*, *éiop*, *éuar*, *éiop*. The words are found so spelled in older writings, often without aspiration, never with *f* initial. Hence the Munster usage *leat* *'i* *éiap* = *leat* *éiap*, &c. I have never met *fall* in any writing, but *pell*, Cath Ruis na Ríg, Glossarial Index, looks extremely like it. We had formerly *ponn*, answering to *anonn*, the third place in the triad being filled by *i* *fuir*, *i* *fuir*, or by *ponn* itself.—J. McN.

(57) I have been taken sharply to task for crediting Aran with the corruptions given in N. and Q., No. 39. Mr. Thomas Concannon, a native of Inishmaan, writes from the city of Mexico, and my friend, Mr. David O'Callaghan, from Aranmore, protesting against my statements. However, they are true. I do not suggest that the forms given are universal or even prevalent in Inishmaan, where the people speak splendid Irish and are not a-hamed of it. *Buapclac* is possibly a better form, historically, than *buapclac*: *buap* = *kine* (see *Uí* *D.* *g.* *an* *bláir*); *lac* a common suffix, as *ceaglac*, (*ceg*, *O.I.* = *ceac*), *ceallac* (*cen-lac*, fireplace), *bhol-lac* = *bponn-lac*, *múnlac*, *connlac*, *múllac* (*muin*); *oplac* from *op*, *opóis*, formerly *opólac*; the *c* in *buapclac* may be euphonic.—J. McN.

NEW PUBLICATIONS.

RELIQUIAE CELTICAE: Texts, Papers and Studies in Gaelic Literature and Philology, left by the late Rev. Alexander Cameron, LL.D. Edited by Alexander MacBain, M.A., and Rev. John Kennedy. Vol. II. Poetry, History and Philology. Inverness: The Northern Counties Publishing Company, Limited.

This is one more of those numerous Gaelic publications which do honour to Scotland and put Ireland to shame. The book is turned out in first-class style. The value of the literary matter contained in it can hardly be set down. This matter consists of five sections; the Fernaig MS., the Book of Clanranald, the Turner MS., a collection of proverbs, and some original poetry by Dr. Cameron. The Fernaig MS. is a collection of religious and political poems, transcribed by Duncan Macrae in the years 1688-1693. The spelling is "phonetic," and the result is that even Scottish Gaelic scholars find great difficulty in interpreting the text. But the orthography suffices to prove, beyond all doubt, that the Scottish Gaelic of to-day is substantially the same as the Scottish Gaelic of over 200 years ago; cf. p. 7, *Di reind ea Eva=do rinn e Eubha* (oo pinne ré Eubha); *va eaid=bha iad* (oo bi riad); p. 11, *cha deidj=cha dtéid* (ní céir, ní céiréann); p. 16, *ni skuir ea dhoomb=ni sguir e dhíom* (ní sguiríor ré díom); p. 29, *hohir=thoir* (caibair), &c. The poems are of great interest, and would have deserved to be held back until they could be published with a complete transliteration and notes.

The Book of Clanranald consists of two MSS., the Red Book and the Black Book. The Black Book, after an untraced existence of many years, was found by Skene, of all places, at a bookstall in Dublin. The Gaelic of this compilation is Irish Gaelic, the chief part being a history of the Macdonalds. Some poems connected with the Macdonald history, and some of a miscellaneous kind are also given from the Book of Clanranald. The poetry is often of a high order.

The Turner MS. belongs in the main to the middle of the last century. It has already been noted (September, p. 87) how at least one stanza of one of the poems it contains is preserved by oral tradition in the West of Ireland. The MS. is "of Argyllshire, or rather of Kintyre, origin." Here again the language is Irish Gaelic for the most part, somewhat changed by Highland scribes. The following are the first and last stanzas of one of the poems, "Caoi Mhic Uí Mhaoilchiaráin" (a surname common in West Connaught):—

Mac uí Mhaoilchiaráin mo ghrádh,
Mo ghrianán é's mo choill chnó;
Leabadh i n-úir gé aige atá,
'S faide an lá dhúinn-ne ná dhó.

* * * * *

Tig an samhradh's tig an sámh,
Tig an ghrian ghoibhlánach gheal,
Tig an bradáin as a bhruaich,
Ach' as an uaigh ní thig mo mhac.

Of the poems, some are of the "Ossianic" type, some humorous, some devotional, some elegiac. Two versions of the tale of Deirdre, and a fine collection of Gaelic proverbs supplementing Nicholson's great work, complete the most valuable part of the volume. There follow a number of hymns and poems by Dr. Cameron, which are pleasant to read, but of no exceptional merit. Our Highland brothers have even a greater weakness than the Irish Gael for versification. The "Lectures and Addresses"

at the end are instructive, but a better knowledge of Irish Gaelic, surely an easy acquisition for a Highlander, would have made them more so.

Ulster Journal of Archaeology. Journal of the Waterford and South-East of Ireland Archaeological Society.

Irish Archaeology is a branch of national culture which, throughout by far the greater part of its scope, must be inseparably linked to the National language. Lovers of the Irish language will therefore regard with unmixed pleasure the rapid spread of archaeological studies in Ireland. No more substantial witnesses to the reality of this development could be asked for than the two journals before us. The *Ulster Journal of Archaeology*, now revived under such happy auspices, is a marvel of typography and illustration, and one more triumph to the credit of the great Irish firm—Marcus Ward and Co.—by whom it is brought out. The *Waterford Archaeological Journal* is also beautifully produced, and the illustrations are excellent. We are assured that in both publications the Irish language, as connected with Irish antiquities and history, will not be neglected. In connection with this subject, we have to express our regret that it should be open to an English literary weekly to censure Irish archaeologists for their ignorance of Irish. It is hard to see how the censure is to be warded off. None of our antiquaries or historical students have any valid excuse for not making at least a business acquaintance with Modern Irish, and, through it, with Middle Irish, which contains almost all the matter of historical and antiquarian interest in the language; and that matter in great part unpublished and unstudied. Fancy one making original researches in Greek archaeology without a knowledge of Greek, relying wholly on Latin writings for information. It would not be a loss, but a great saving, of time for some of our writers on Irish antiquities, if they were to learn as a basis some modern Irish, in which instruction is almost flung at people now-a-days; then to take their Windisch, and Dr. Atkinson's *Passions and Homilies*, or Father Hogan's *Battle of Rosnaree*, and with these to acquire a general knowledge of the Middle Irish accidence and idiom. They would thus be saved from most of the ludicrous blunders that meet the eye on page after page of archaeological papers, and from mistakes, too, that do not meet the eye—the result, as a rule, of relying on vicarious quack-scholarship, or on out-of-date publications. The old *Ulster Journal of Archaeology* drew on the foremost Celtic scholarship of its time. May the same be true of its successor, and of its successor's contemporaries!

Dr. Hyde's great lecture on "Irish Literature," before the Irish Literary Society, London, has been republished by the society in a sixpenny pamphlet, which may be had from them direct, or through any of the principal branches of the Gaelic League.

Mr. Thomas O'Flannaoile, the well-known Celtic scholar and lecturer in Irish to the London Irish Literary Society, is engaged, says the *Academy*, on a volume to be called, *For the Tongue of the Gael*. It will be a collection of essays, literary and philological, on Irish-Gaelic subjects. Several of them appeared originally in London and Dublin journals, and were highly spoken of; but most of them will be new. These will include a biographical and critical sketch of "Michael O'Clery, Chief

of the Four Masters." besides essays on "Mediæval Irish Tales," "Finn and the Solar Myth Theory," "Irish Surnames," "Irish Dictionaries," "Dialects of Irish," &c. The book will be brought out by a London firm, and may be expected early in December.

Father O'Growney's *Simple Lessons in Irish*, Part I., is having an unprecedented sale. Though not three months issued, the third thousand is already pretty well disposed of. This speaks well not only for the simplicity and excellent method of the book, but for the rapid spread of the study of Irish. The second part will soon be ready for publication, and we learn from many quarters that it is eagerly awaited.

GAELIC NOTES.

The Session of 1894-5 of the Irish Literary Society, London, was inaugurated on the 31st of October by a lecture, delivered by Dr. Douglas Hyde, on "The Last Three Centuries of Gaelic Literature." Lord Russell of Killowen, Lord Chief Justice of England, presided. Dr. Hyde's lecture was a masterly and original review of the state of Ireland's native language and literature during the last three centuries. His closing remarks ought to reach every Irishman. "Now the Gaelic race in Ireland is making its last stand for its native language. If something be not done, and done quickly, and done with a large momentum of national enthusiasm behind it, our noble, ancient, flexible, cultivated, musical speech, the speech of our fathers, and of our great men, and our scholars and martyrs, priests and patriots, must soon be as extinct as Cornish. The Gaels are now engaged upon the last effort that can ever be made to keep alive our language, with all its vast antique heritage of the accumulated wisdom of ages, doubling and trebling—as all who have any knowledge of the West well know—the mental range and capacity of the men who speak it. Let it be well understood that if this effort fail none other will be possible. We shall be driven to hear the awful words, 'Too late!' For if we neglect to preserve now for the Ireland of the future the most interesting and valuable portion of our race's heritage, generations yet to come shall curse our supineness. But I believe the old Irish race have yet enough of common sense, of patriotism, of firmness, to see to it that our half-million of Irish speakers shall never grow less, but shall continue to hand down for the delight of multitudes in a free and prosperous Ireland of the future, the speech and accents of a great and a historic past!"

A branch of the Gaelic League has been formed within the Irish Literary Society, London. Dr. Hyde, president of the League, has also been chosen president of this branch. Mr. Tomás O'Flannaoile, who has done so much for Irish in connexion with the Irish Literary Society, is vice-president. The honorary treasurer and secretary are respectively Mr. Patrick Ryan, M.D., and Mr. Francis Fahy. Meetings are held on alternate Thursdays, the December meetings being on the 13th and 27th.

The first branch of the Gaelic League, outside of the large towns, has been established in the Beara district, West Cork, principally through the energy of Mr. Patrick O'Leary, National Teacher, Eyries, and of Mr. James Cogan, of the Central Branch, who specially visited the locality. Rev. Father Larkin, C.C., is president of the branch, and Mr. O'Leary is treasurer and secretary. The work has so far been attended with great success and enthusiasm, the people of the district being really devoted

to their mother-tongue. Another branch is promised for the same neighbourhood.

Mr. Patrick O'Brien has ready a new edition of St. Patrick's Prayer-Book, by Father Nolan. This edition has been brought out at the expense of the Rev. Euseby D. Cleaver. A thousand copies of the issue are to be distributed free among the National Schools, Christian Brothers' Schools, and convents in Irish-speaking districts. Mr. O'Brien has also printed a limited issue of the book for ordinary circulation. He has now on hands a quantity of *Gaelic Journals* for April, June, and succeeding months.

Mr. James Craigie, of the Public Library, Brechin, and his brother, besides being thoroughly versed in the Gaelic of their native country, are earnest students of Irish Gaelic. One of these gentlemen, during a recent visit to Copenhagen, made a transcript of an Irish MS. in the Royal Library there, and kindly sent a long extract therefrom to Father O'Growney. He has also contributed an essay on the Irish "Bruidhean Tales" to a Scottish periodical. We may mention, in this connexion, that Scottish Gaelic is made a special study by a number of our Irish readers. Father O'Growney speaks the Scottish dialect fluently.

Before going to press, the sad news has just reached us of the death of Mr. Cleaver. While he hourly awaited death, he was still thinking and working for the old tongue. We can say no more now, but we hope to give next month some account of the life and work of this true friend of the Gaelic tongue.

The *Donegal Vindicator*, Ballyshannon, has started an Irish column, which we hope will be well supported by our readers.

THE CLEAVER PRIZES.

If any of the Teachers who should have received copies of the Irish Prayer-book from the late Mr. Cleaver have not yet received them, they should at once communicate with the printer, Mr. Patrick O'Brien.

THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a month).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

Mac Talla—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing an Irish column—*Tuam News*, *Weekly Freeman*, *United Ireland*, Cork Archaeological Society's *Journal*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*; in Scotland—*Oban Times*, Inverness *Northern Chronicle*.

The *Donegal Vindicator*, Ballyshannon—weekly.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to the Manager, Dollard's, Printinghouse, Dublin, payable to Joseph Dollard. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for sale of the Journal invited.

ur leaban na Saol 13e.

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TO OUR READERS.

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bás euseb o. míc clabair.

Dubhaidh beagán iní an irisleabhar
 véiréanac maí gheall ar b'ar an uinne
 uapail oimhionis Eupre D. Mac Cluabair,
 aet ní leigeat áí mbhíon uíinn móráin do
 ráó; óir ní maib i n-Éirinn, ná iní an
 uóman uile, aon trác le trí céat bliatán,
 fear ií fearrí do iunne a uíceall ar fearó
 uimhóir a íaozáil cum áí uceangao áíra
 beir fá mear 7 fá íéim aír ioná é rúo.
 Bí ré ag maetnató de ló 7 u'oióce cionnur
 do éuríreao ré bheir íuinn ar muiníri na
 híreann cum a íean-teangao íéim do
 éleactat. U'féáirí leir gac liri uá
 gcuiríre éuríre beir íríuóbta i nÍaeóilg.
 uá mb' íéuoir leir an íríuóbneoir an
 éanamain rín do íríuóbta. Ír minic
 auubairt ré go gcuiréao ré átar móir aír
 an trác do léigeat ré ían uócarí liriéacá
 íríuóbta i nÍaeóilg ó uaoiub in gac
 éuríreao i n-Éirinn. Uó éubíreao an meuo
 liriéac do íríuób aó ré gac lá a uóéain 7

ruigleac le deunam o' fear lárion. Sió
 sup ba déine uafal é ar a maib clú, cáil,
 7 társ móir, 7 ba áiríveapros a fíean-árait,
 ar a íon rin ní as triall ar na huairlib
 bíod ré as cur na lúirí ro, ná as loirg a
 gcomluadair ná a gcaradair ar aon cúma.
 áct cum daoine éigin, b' féiríor, do bí
 úiríreal go leor iní an traozal, dá mbpor-
 tugad cum raotair do deunam do fíerí a
 n-acruinne do maicá i rocair do 'n gaeóilg.

Níor b' fúpar leat na hoibne o' innirín
do minne an tuine uapal rín cum na
Saeóilge o' aitébeoúgaó, de b'riú nac maib
ríor a5 don tuine beo ari. Do cú5 an
Clabapíac congnaím ór íreal 7 ór áro 7 ari
5ac don t'rligíó i n-ari meaf ré 5ur b'féoiri
maíteaf do óeunaim do'n 5nó ari a maib a
óíoróe 7 a rmuainte.

Rugao é i nDeilgne i gCill-Mhantáin, oét mbliathna 7 trí picir ó fóin, 7 vo comhnuig ré ann nó go maib ré bliathain 7 picir ó' aoir. O'fogluim ré a páirneaca vo máo i nGaebilg an trác bí ré an-ós, 7 ar rin amac an fáro vo máirí ré, tob' é áirí-mian a éiríde an Gaebilg o' aic'beoúgaó. Cuige rin vo rgarip ré móir-éirí ariúro as cupi leabair i gcló 7 óa rgeiteaó, as tabairic bhionntanar uairó, 7 ar fliúctib eugramla eile. Buo deacairi nioim nó áiríam vo deunam ar méirí na gcariao ar a bfuairi ré muintearóar ar an gcuma rin inr gaó uile aic i n-Éirinn, 7 ir fada cuimneóctar ari le moó 7 le mear móir i otaoi an traoctairi táobactaig vo minne ré marí gaeall ar ár

ḡaodail cáir cneáda, ḡan ceannar, ḡan
clú, ḡan méim,

ḡaoi ceo, ḡaoi ḡamall, ḡaoi anra, ḡaoi
rmúit, ḡaoi neul,

ḡan ceol, ḡan ḡaríca, ḡan teanga, ḡan
leabair, ḡan léigean,

Ó 'eug a ḡcaira, an ḡairíe clúmhail caomh
ba caomh ar ḡcaira aḡ fearaí ḡan beann
ar cáe,

Aríon aríoteanga le ceannar, le ḡheann,
le ḡráo,

'Nuair bírí tamall ḡaoi ḡamall ḡan iann
ḡan ráo,

Do tús arí reabac earí n-air í ó ceannra an
báir.

Ó báir do ḡgaoil í—ó cuibneac dúnta raí—
tús neair 7 bhríḡ rá cioróe bí bhríḡte í
brian;

Do ḡeol í 'mí í ríḡe 'n-ar ḡrírao iann—
ír maíḡ tu ríor, a clíabraíḡ, plúir na
briann!

A clíabraíḡ ceannaraíḡ earceannaíḡ éraíb-
tíḡ éeímh,

A ḡíir-ḡíir cáirna, a ḡean a' a ḡráo na
nḡaodail,

Tabairtar do bionnair earí maítib le
ráḡail 'ra traḡail,

'Nuair túsair aítbeata do'n teangaí bí ar
rán 'r í n-eug.

Aḡ eugaó ḡo taparó bí an teanga do ḡrá
raíḡ na ḡaoróil,

Ó ḡlacamaí ḡealraí a' meairbal, ppaír, a' r
baor,

'Nuair ḡgaoileamaí eariann ḡan maíceanaí
an rárí-ḡeoo binn,

ḡur túsair earí n-air í ḡaoi ḡraoam ḡo
h-áir arí.

Arírá tá an teanga í nḡraoam í ḡclárluair
úir,

Arírá tá a ianna 'ḡá ḡcanaó í láir ḡac Cúirḡ,
Arírá tá labairt na leanb ḡo h-áir 'r ḡo
h-oll,

ḡá léigearó, 'ḡá ḡpíeagáó ḡo blaíra le
pát 'r le fonn.

Le fonn cáir éiríe 'n ḡac raob ve éríócaíḡ
ráil,

Aḡ cabríḡaró le céile ḡo h-éarḡaró 'r ḡo
oílir ḡráoac,

Aḡ cóḡbairt na ḡaeóirḡe, 'ḡa raorao, 'ḡa
ríorí-éoiréao,

Aét ír tupa do caomnaíḡ ḡo tpeun í 'nuair
bí rí clát!

Clát 7 caíte, ḡan beata, ḡan baíl, ḡan
bhríḡ,

Aḡ ḡríorí-ḡríoríḡ ḡallra ḡo h-ainveir le real
do bí,

ḡac ḡráille éarao 'tabairt tarceuirne 'r
cneac rá cioróe

ḡur éiríḡ a caíra, 'r ḡur neairraíḡ a caíḡḡ
arí.

Do neairraíḡir a cáir, a ráiríir maoríra
binn,

Le h-obair ḡan clár, le báir ríorí-ḡaoear
oíl;

ḡaoi buairíor 'r ḡaoi éraó 'ran arí do caomh-
naí í,

ḡur cuíir ḡo h-áir í n-a h-áir í n-éirínn
éoróe.

Í n-éirínn ḡaoi ceannar do' vearḡaíb rá a
ceol arí,

'Meair ḡraó-énoo Alban larann ḡo moó'l
a ḡínn,

Ín ḡac tír 'r ḡac talam maí earíneann an
ló 'n-a luíḡe,

Tá a caoin-ceol, a ḡaríca, 'r a h-ainm ḡo
veo maí bíó.

Maí bíó tá an teanga í nḡraoam, í ḡclú,
'r í méim—

Biaró 'obair 'n-a beataíó éom raora 'r
biaró oríúe arí ḡeuir,

Aét mo cuíraó éoríre caíte ḡaoi leacaíḡ
oubae 'ra éríó

An curpa do fearaí a caíra—do buaríḡ,
a' r 'eug!

18 Coláiríe na Tínníre

An 6' Lá ve'n Deiríí, 1894.

EASY LESSONS IN IRISH.

(The First Part is now issued in book form : see advertisements.)

EXERCISE LXVII.

DIFFICULT WORDS.

§ 410. The pronunciation of some words is difficult to the beginner, owing to the number of aspirated consonants in them. But if each syllable is taken separately, and pronounced according to the ordinary rules, there will be little difficulty. We shall merely give a few examples here, as we shall continue to give after each new word its pronunciation.

áḡaró (ei'-ee), face.

áoban (au'-Wär), cause.

éoróce (CHee'-hě), ever=go brát.

oróce (ee'-hě), night.

foḡman (fō'-wār), autumn, harvest time.

paróbin (sei'-vēr), rich. Often (sev'-ēr).

ḡeimpeao (gev'-roo, *Munster*, gei'-rā, gee'-rā), winter.

These words look still more difficult when, instead of the usual dot, the letter h is used (§ 227) to mark the aspiration, with either ordinary Irish type or the Roman letter, thus :—

choróhche, *or* choidhche, ever.

oróhche, *or* oidhche, night.

oidhche Shamhna ee'-hě hou'-nā),
Hallow Eve.

§ 411. ceó (k-yō), a fog.

Boét aḡur paróbin. B'í Domnall paróbin ácc atá ré boét anoir, ní fuil aḡizeao aige. Foḡman aḡur ḡeimpeao. Níl an foḡman te; atá an ḡeimpeao fuar. ḡeimpeao fuar flúic. Atá ceó móir aḡ an loé. ḡeimpeao ḡaró, foḡman flúic.

§ 412. I was in the house (on) Hallow Eve. The night is dark, the moon is not in the sky. Dermó is rich yet; he has money in his pocket. The drink is wholesome. Put the key in your pocket. The night is wet; my coat is heavy. I came from Armagh to-day, and I am going over to Scotland now. Did you see the poor man. No, I did not see the ship; there was a heavy fog on the water.

EXERCISE LXVIII.

§ 413. Only one chapter remains to be added to the foregoing treatise on the pronunciation of modern Irish. In every language there are words which are not pronounced according to the ordinary rule, and in Irish, a language which has been spoken without much change for so many centuries, there are of course exceptional words. Considering that Irish has been, for some two centuries at least, spoken by a people untrained to read and write the language, the wonder is that so few words are irregular.

Instead of giving here all the irregular words of the language, we will indicate an arrangement of irregular words to which we can easily refer in subsequent lessons, and the irregular words can thus be learned by degrees, and with comparatively little trouble. We will divide the words irregularly pronounced into classes, and we can afterwards refer to these as *Irreg. A, B, C, and D, &c.*

§ 414. IRREGULAR WORDS, A.

Some words are irregular in pronunciation because they are unduly shortened in rapid pronunciation. We have already given examples (§ 341) of one class of words, in which, for the purpose of avoiding hiatus, contraction takes place.

(1) Thus = bliaóan, a year, *is pron. not* blee'-ā-én but blee'-ān.

§ 415. (2.) There are a few classes of ordinary words, with a long termination, in which the termination is shortened. The ordinary terminations thus shortened are :—

§ 416.

Termination	full pron.	shortened to
-amail	ou'-āl	ool
-amain	ou'-ān	oon
-uḡao	oo'-ā	oo
-māo	wā, woo	oo
-iḡrō	ee'-ee	ee

§ 417. So in words like—

maibuiḡ	mor'-ee
realbuiḡ	shal'-ee
ollmbuiḡ	ūL'-ee
faḡbáil	faug'-aul
faḡbáil	[fau'-aul] faul
Maolmúipe	(mweel'-rě) Miles

418.

canamain (kon'-oon), a dialect
feapamail (far'-ool), manly
flaitéamail (floh'-ool), princely, *hence*
generous.

In Munster these words are accented on the last syllable.

§ 419. So mbeannuiḡrō 'Dia óuit! So mbeannuiḡrō 'Dia aḡur múipe óuit (gū

maN'-ee). This is the full form of the ordinary salutation, which is contracted to *Óia óuit* in Munster. It means—

May	God	bless (everything)	for-thee
So	Óia	mbeannuigiró	óuit

§ 420. *mbeannuigiró Óia óuit, a táirg.* So *mbeannuigiró Óia ir Muirne óuit, a Nóra.* An *braca tú an ceo ar an loé.* Ní *pacá mé báó nó long ar an loé iníou.* *Feap flaiteamail, flaite feapamail.* *Ói an feap flaiteamail, rial.* Ní *fuil an pí as teact a baile pór.*

421. Did you get money? No; I got corn at the market. Barley or oats? Nora got a rich husband (*feap*), he is princely and generous. I did not get the key. Do not leave the key on the floor. Miles Lynch has the key. I have not the lock.

EXERCISE LXIX.

§ 422. IRREGULAR WORDS, B.

Some words are irregular from the fact that a consonant in a word is moved from its proper position for greater ease in pronunciation.

* *Concúbáir*, Connor, is often pronounced *Cnocúb'ir* (*KnúCH'oor*).

* *muinílle*, a s'ieve, is often pronounced *mnuicílle* (*mnee'-hi-í'*).

Coirrig, bless, is often pronounced *carrig* (*kor'-sig*).

§ 423. The words for "brother" and "sister."

Correct pron.	<i>dearb'-brádair</i>	<i>dearb'fáir</i>
	<i>dar'-áv-vrau'-hër</i>	<i>der'-hyoor</i>
Contract. (Con.)	<i>dreh'-aur</i>	<i>dreh'-oor</i>
" (Mun.)	<i>dreh'-aur'</i>	<i>dreh'-oor'</i>
" (Ulster)	<i>daar'här</i>	<i>der'-här</i>

The possessive case and plural of "sister" is *dearb'-feastar* (*der'-ev-ha'-här*) shortened to *dref-aer'*.

But the learner should pronounce these two words correctly as above. They are the most curiously pronounced of all the words in the language.

EXERCISE LXX.

Not to weary the student by giving at once all the exceptional words of the language, we propose to speak now of simple matters.

§ 424. THE GENDER OF IRISH WORDS.

Beings possessing animal life are divided into male and female, and the words which

are NAMES for beings of the male sex are said to be of the masculine gender, and the words which are NAMES for beings of the female sex are said to be of the feminine gender.

Thus the following words are masculine: *feap*, a man; *capall*, a horse; *tairb* (*thor'-äv*), a bull; *coileac* (*Kel'-äCH*: Munster, *Kel-oCH'*), a cock.

These are feminine: *bean*, a woman; *lái*, mare; *bó*, a cow; *ceapic*, a hen.

§ 425. But in Irish, as in Latin, Greek, and most other languages, even things without life are personified, and said to be either masculine or feminine in gender.

Thus the following words are said to be masculine:—(see vocabulary to the first part of Simple Lessons in Irish), *am*, time; *aol*, lime; *apián*, bread; *báp*, death; *baíne*, milk, etc.

These are said to be feminine: *ail*, a cliff; *áit*, a place; *coill*, a wood, etc.

§ 426. In English, the words "time," "lime," "cliff," &c., are said to be neuter gender, that is—*neither* masculine or feminine. In the older Irish, also, some words were regarded as neuter, and there are still a few traces of this in modern Irish.

§ 427. How are we to know what words are to be regarded as masculine and what as feminine? Not from the meaning of the words, but from their form, or, we might say, from their ENDINGS.

§ 428. Thus, as a general rule, all words are masculine which end in a consonant or two consonants, preceded by a BROAD vowel (*a, o, u*). For example, *am*, *aol*, *apián*, *báp*, given above. This rule, of course, does not affect words like *ceapic*, a hen, which is naturally feminine.

§ 429. Similarly, as a general rule, words are of feminine gender which end in a consonant or two consonants, preceded by a SLENDER vowel (*e, i*), as *áit*, *ail*, *coill* above. This rule does not affect words such as *flaite*, a prince, which is, of course masculine.

§ 430. This use of masculine and feminine gender, for words denoting things without life, has an effect on the use of the pronouns for masculine (*he*), feminine (*she*), and neuter (*it*). Instead of having three pronouns for masculine (*he*), feminine (*she*),

* Often as if *Cnocúb'ir*, *mnuicílle*.

neuter (it), we find as a rule only two pronouns, *fé, í*;—*fé* being used for masculine nouns, and *í* for feminine. As

Atá an feur fada, agus atá fé pollán,
the grass is long, and it (*literally*, he) is wholesome. Ní fuil an áit tiumh, agus ní fuil í pollán, the place is not dry, and it (*literally*, she) is not wholesome.

(See Vocabulary to Part I. of Lessons.)

§ 431. Fuair úna cataoiri úr as an maraó, áit bí í bhuite ar an bó. Ní fuil an bótar bog; atá fé tiumh anois. Atá an gual daor, ní fuil fé raor. Fuair mé eun ós, bí fé fuar ar an aill. An bpaca tú an lion, atá fé fíor as an tobair. Fás an láir in an leuna; atá í ós fíor agus bí í ar feadhán.

§ 432. I have the hammer. It is not heavy. Nora has a hen, she is young. The grass is not green now, it is yellow. The weather is fine, it is warm (and) dry. There is a wood at the well, it is green. The door is strong; it is high and wide. The sack is wide, it is strong (and) heavy. Leave the flax on the floor, it is soft yet. The young cock is at the door. Our hammer is lost, it is not in the bag. They found their cow in the meadow. Dermot found his horse at the well. Brigid found her cow at the door.

SEADNA.

(Ar leanamain.)

Bí Seadna fásta.

"Tá bliadna déag!" ar seiréan i n-a aighead féin, "7 neart dom tairmáig ar an mo díceall. Cuir fé bhíú na mionn oim, áit beirim-fe bhíú gac mionna 7 gac móire duit-ré, a rparáinín, go mbainfeair ceol arat!"

"Slán beo agat-ra!" ar seiréan leir an bpeir noub.

O'iompuig fé ar a fáil cum teacht a baile 7 má d'iompuig, ní le n-a coir an fear noub. Séarpuig fé a coir-deacht. Séarpuig seiréan com maic.

"Cao déanfao?" ar Seadna i n-a aighead féin. "Óir na comairéan é."

"Ná bíod ceirt oir," ar an fear noub. "Ní seiréan aon-ne' mé áit tú féin. Ní fuil naom tu éionnlaean a baile 7 eolur na ríge do cur, 7 maraor d'fáigil ar an gcaoiri fúgáin úr, 7 ar an mealbóis, 7 ar na hablaib."

"San maic oiré² mar caoiri 7 mar meal-bóis 7 mar éann aball! 1r bheag na tair neite do loicead moir oim dá mbairi," ar Seadna.

"Ní hé im an ceann ir meara de'n rígeul," ar Seadna 'n fear noub. "Áit má éadann aon comairéan irtead 7 go ríuríó fé 'ra' caoiri, ní fuil naom aon-tígear do éadair raor ó éir do, mar ní beró ar do cumar é cur amad, 7 é ceangailte 'ra' caoiri agat."

"A d'óluinn na bfeair! Cao déanfao má tá tair ceangailte meom 'ra' baile anois?" ar Seadna. "B'féirí, a déine uairil, go bfeirí-ra iad do rígeilead. Teanam oir. Tá míle fáilte meom."

"Fóige, fóige! a Seadna," ar an fear noub. "Ní aon-ne' ceangailte fóir. Bí roiceall oir ó éannib, 7 anois 'tá míle fáilte meom.' Á! a Seadna, im i an fáilte mar maic leat féin."⁴

"1r dó! 'r amlaó mar tá fé, a déine uairil——" ar Seadna, 7 d'feic fé fuar ar na haoricead 7 ríor ar an gcuirib.

"O! tairim," ar an fear noub "Ní éiréann deinn na b'óige reo leat, ná an ríge oiré atá ar mo éann. Ná bac raon. Nuair beró tairíge agat oiré, ní b'fáirí loet ar bí oiré."

"1r dó, go deinn féin anois, a déine uairil," ar Seadna, "7 crier mé leir, ní éiréan do bíor.⁵ Áit dá bfeirí na comairéan tú, do ríanníócairí, 7 beréad díogbáil déann, b'éirí."

"Tá a bfeairí im! Ná fuilim d'éir a míó leat na b'aoigil go bfeirí aon-ne' mé áit tu féin?" ar an fear noub.

"Tá go maic," ar Seadna. "Teanam oir."

Síle. A Cíarcas! a Pég, baó dóigí liom, ná bfeicinn é, go dtuitreao an t-anam tuirte aram.⁶

Cáit. Cao é an maic túit beic ag caint mar rin? Ná dubairt ré ná feurfaó son-ne' é feicirint acé Seadhna féin?

Síle. Á! a Cáit, a gíaráó óil,⁷ ca bfiortúit an maib ré ag innirint na ríunne? Ní éireoirinn focal ó 'n mósáirne.

Cáit. Nac maic éus ré an t-aiugeao do Seadhna?

Gob. Ca bfiortúit ar b' aiugeao é? O' aiugeaoar uime ná máó go maib rean míceál Réamoinn lá i stis tabairne, i Spáio an Mhuilinn, 7 go maib a só 7 ná túirctiún ag bean an tabairne ari, 7 go maib rí ag coiméao a hata i ngeall leir an aiugeao. 'Do éuao míceál amac ra' élóir, 7 do ríoc ré ruar a ceatáir nó a cúis se liciníóib ríunne, 7 tap éir diablaíoeacé' éisín do éunam oiréa, éus ré éúice irteacé iao, 7 nuair o'féac rí oiréa, ceap rí gup b' aiugeao oleagáac iao, 7 éus rí an hata óo. Deircti gup foisluim míceál "fíaoimérean" ó 'n Ríoirie, 7 go bfeaoirfaó ré gábari do éunam óiot, acé ná n-airoieoacé an gaoé 7 tu do' gábari, ná feurfaó ré tu éarao éari n-ai.

Séamur ua buacalla. Bail ó Dia oiraió ann-ro!

Pég. O, Dia 'r Muiré túit, a Séamur. 'Do éiribfíurí acá uair, ir dóca.

Séamur. Dubraio léi teacé a baile láit-jeacé. Táinig Nell.

Cáit. Airiú gíreaoao éusac!⁸ a Séamur. Ca fom?

Séamur. Ó éianaió beag.⁹

Cáit. Go dtugaoí Dia oiróce maic túit, a Pég, 7 oib go léiri.

Pég. Go dtéiríri plán, a Cáit!

Cáit. Ní 'neorairi a éuilleao anoé, a Pég?

Pég. Tá go maic, a Cáit.

(Leanfar ve reo.)

TRANSLATION—(CONTINUED).

Seadhna was content. "Thirteen years!" said he in his own mind, "and leave to draw out of it as hard as I can. He put the virtue of the Holy Things on me, but I pledge you every oath and vow, little purse, that there will be music taken out of you! Good bye to you," said he to the black man.

He turned on his heel to come home, and if he did, on comes the black man beside him. He quickened his pace. The other quickened his pace as well. "What shall I do?" said Seadhna in his own mind. "The neighbours will see him."

"Don't be uneasy," said the black man. "No person will see me but yourself. I must convey you home and acquire the knowledge of the way, and get a look at that soogaun chair of yours, and at the *malivogue*, and at the apples."

"Confound them! for a chair, and for a *malivogue*, and for an apple-tree. Beautiful are the three things that were spoiled on me to-day on their account," said Seadhna.

"That is not the worst end of the story," said the black man. "But if a neighbour comes in, and that he sits in the chair, you will have to give him house-room free from rent, because it will not be in your power to put him out and you having him clung in the chair."

"Good gracious me! What shall I do if there are three people clung at home before me now?" said Seadhna. "Perhaps, sir, you would be able to release them. Come along! You are welcome a thousand times!"

"Patience! patience! Seadhna," said the black man. "There is no one clung yet. You were churlish a while ago, and now 'I am welcome a thousand times.' Ah! Seadhna, that is the welcome for your own good."

"Why! 'Tis how the case stands, sir," said Seadhna, and he looked down at the hoof and up at the horns.

"Oh! I understand," said the black man. "You don't like the make of this shoe, nor the sort of ornamentation on that is my head. Don't mind that. When you get used to them you will find no fault at all with them."

"Why then indeed, and indeed now, sir," said Seadhna, "it is not to them I was (at all). But if the neighbours were to see you they would become terrified, and mischief would be done perhaps." "Above all you ever saw! Am I not after saying to you that there is no danger any person will see me but yourself?" said the black man. "Very well," said Seadhna. "Come along."

SHEILA. Oh, law! I should think that if I were to see him, the life would drop dry (and) hot out of me.

KATE. What good is it for you to be talking that way? Did he not say that no one could see him but Seadhna himself?

SHEILA. Ah Kate, my darling! How do you know was he telling the truth? I would not believe a word from the rogue.

KATE. Is it not well he gave the money to Seadhna?

GOB. How do know was it money (at all)? I heard a person saying that old Mick Redmond was one day in a public-house in Mill-street, and that the landlady had (a claim of) two-and-eightpence on him, and that she was keeping his hat in pledge for the money. Mick went out into the yard and picked up four or five little slate flags, and, after doing some witchcraft on them, he brought them into her, and when she looked at them she considered that they were lawful money, and she gave him the hat. It used to be said that Mick learned "Free-mashun" from the *Ridire*, and that he could make a goat

of you, but if the wind changed and you a goat, he could not turn you back.

JAMES BUCKLEY. Blessings from God on ye here!

GOB. Oh! God and Mary with you! James. Your sister you want, I suppose.

JAMES. She was told to come home immediately. Nell came.

KATE. *Yerra grada hoot!* James. When did she come?

JAMES. While-ago-een.

KATE. God give you a good night, Peg! and to you all.

PEG. May you come hale, Kate!

KATE. You won't tell any more to-night, Peg?

PEG. All right, Kate.

(*To be continued.*)

NOTES.

¹ "To lay down the knowledge of the way." *Do cuiphear a liam*, I followed and observed his track.

² "(May they be) without luck on them!" *Rat, felicitas. map*, translated "for." *Sgeimleas* *air map mhasaó puasó!* skewer to him for a fox!

³ Avoiding "*A Ohia na breant!* Oh, God of miracles!" *Opólunn* has a fine rolling sound, and enables the speaker to wreak himself on the expression without profanity. I think *opólunn* must be some part of the human internal anatomy.

⁴ "As a benefit for yourself." *map maite leir féin* *óimeann* *an cat crónán*, because he is well-disposed to himself the cat purrs; proverb applied to persons in high good humour for selfish reasons. The usages of *féin* and the English "self" often differ greatly. "*My-self*" is in Irish "*me fein*": Thade himself, *taos féin* *not taos é féin* [but the latter usage is corruptly creeping in in the North, through analogy with the English]. *féin* often means "even"—*map féin* *féin*, even so. *An focal féin* *féin*, that same word, even that word.

⁵ *Ní éirge féin oo bíor*, that is not what I was driving at. [Compare *an liom-ra cá tú*, is it to me you are speaking?]

⁶ So suddenly, that the body would still be dry and hot, not, as after sickness, cold and wasted.

⁷ "*My darling.*" *mo* is not used with the vocative. "Come here, my son," *tao a leir*, a *thic*, not *mo thic*. Hence, for "my own darling," a *laois liom* is said.

⁸ Not translated in speaking English. Literally, "irritation to you!" but long usage has taken all the irritation out of it.

⁹ *O éanaib*, a while ago; *ó é. beas*, a little while ago, often translated "while-ago-een."

Peasair ua Laoḡairie.

an caora beas óileas.

(DONEGAL SONG.)

A caora beas óileas, fan fuar go cionn!
míora;

Ná bí túra as iḡluḡaó an ḡeamaip² ḡac lá;

Óir cuiphearí ó'n tḡaḡal tú, beirí oíḡbáil oo bíó oir;

Ná veun túra an níó rin a cuiphear tú 'n báip.³

ní cōlaim 'fan oíóe aét as oḡnaó 'r as ḡmaoimeas

ḡo mbeirí tú ra' ḡpíorún raoi cōrt a' raoi cáin;

'S a caora beas óileas, ná tḡuas óuit an níó rin

A cuiphear an ḡnaíom ar oo ḡḡea-samán⁴ bán.

An Caora:—

"ḡaḡiaḡeas⁵ a ḡlac mé, ḡaiaor, oo' cōmaipile!

Ní ḡlacrao níor mó oe," 'r é ouḡairt ḡir liom;

"Tá m' uaimín ḡan veoc, a' ní beirí aḡam veorí oo,

Muḡ bḡasairí mḡe ceau a beirí éirí a bḡuil ann.

"S a Ceallais, a ḡróipín, ná ceangal i ḡópa mé,

a' cuipfirí mé cōta oir beiríear veas ar oo óruim;

"Ná cuipḡirí⁶ 'n ḡomḡuḡaó' mé, 'noir ḡo oirí 'n ḡḡmaip,

'S ní laoroe⁸ oo buḡ nḡoimán mo ḡoc-ra beirí ann.

"A ḡeasairí Uí Cíairim, mo beannaét ḡo bḡiát leat,

'S cuip bḡocais⁹ na háite ḡe ḡuas ḡo Sliab Ruairí;

"ḡiaḡairíe nó ḡiáinín, ní féoirí a ḡábáil, Muḡ ḡceangḡairíe a ḡcnaíma 'r a ḡcuip¹⁰

mḡ an uais.

"A ḡuam Uí Míreacáin, má leirí tú 'n na bḡáip mé.

ḡeairí mé tḡuan ouit a bḡuil ar mo óruim,

"ḡeairí mé ḡḡiḡbinn ouit i bḡeann a' i bḡáipéir

Ná oiríom-ra ḡo bḡiát taḡ an teoiminn anonn.

"A Míicil Uí Ceannuis, ar ḡómaip tú an ḡáipíra?

'ḡuil comós no ḡiáinín as ḡobaó¹¹ aníor?

"mo mallaes go briat ar an tulae bioir
ar!"

ni bionn uiriu aet ciaplae¹² ar tomó-
garoe rraoisg."

Do eus riu iara anuar ó na háiróain,
irteac un na bpaiciríoe go nveairna ri
cuairt;

bí míceál go fáillige¹³ i gcoirneul an
ghairíoe,

a lám i n-a lomparó ar gheim ar a
cluair!

maib ré mo éaoira, ar gairiu ré a ríóirnae,
bain si a cpoiceann, ar ríall ré a
cnám' ;

tá a huainín as meóilíe as iairparó a
mácar,

as cuairtuao na bpaic, aet ní'í ri le
ragáil.

Oróc-mat ar an gairíoe a maib mo éaoira
ar o'pás eú 'oo óilleaet, m'huainín bis
báin!

ar mo éaoira beas óilear, gíó cuairó na
rléibte,

ir mairis nári fan eú ar na tulaigib tá
aríoe.

TRANSLATION.

THE DEAR LITTLE SHEEP.

O dear little sheep, stay up till a month's end ; be not
you lowering the braid every day ; for you will be sent
from the world, there will be want of your food on you ;
do not you that thing that will put you to death. I
sleep not in the night, but (keep) sighing and thinking
that you will be in the prison under cost and under fine ;
and O dear little sheep, how sad for you is that thing that
will put the noose on your white throat.

The Sheep :—

"Too much have I taken, alas ! of your advice. I will
take no more of it," 'tis what she said to me ; "my lamb-
kin is without a drink, and I shall not have a drop for him
unless I get leave to be through what there is. And Kelly,
astoreen, do not tie me in a rope, and I will put a coat on
you that will be handsome on your back ; do not take
notice of me now till the harvest, and your sheaf will be
none the less for my sock (i.e., snout) being in it.

"Peter Kieran, my blessing for ever with you, and
send the brockies of this place up to Slieve Rua ; potatoes
or grain, it is not possible to save them, unless their
(i.e. the brockies') bones were tied up and put into the
grave. Brian Meehan, if you let me to the field, I will
give you a third of what there is on my back ; I will give
you a writing in pen and in paper that I will never go
across over the boundary.

"Michael Kenny, have you dug the garden? Is
there a bushlet or a grainlet poking up? My curse for
ever on the hillock that is high ! There is not on it but

coarse grass and little bushes of heath." She gave a race
down from the heights, into the field till she made a visit ;
Michael was treacherously in the corner of the garden,
his hand in her fleece and a grip on her ear.

He killed my sheep and he cut her throat, took off her
skin, and stripped her bones ; her lambkin is bleating,
seeking its mother, searching the fields, but she is not to be
found. Bad luck on the thief that killed my sheep, and
left you an orphan, my little white lambkin ! And my
little dear sheep, though hard are the mountains, it is a
pity you did not stay on the hills that are high.

peasair mac phionnlaoisg.

nótaríoe.

¹ Cionn .i. ceann. ² Geairiu .i. arbar glar pul a
mbionn na riara le peircin. ³ 'n báir .i. éum báir.
⁴ Sgreasamán .i. ríóirnae no riob ríseasair. ⁵ Bap-
maideae .i. iomaircuir. ⁶ Cuirigirí .i. cuirí. ⁷ Cuir
'n ríompuao .i. cuir éum ríompuigíe .i. tabairt pá
veara. Sonnpaó .i. gae a bfuil ríseairlae ; ionann
é 7 ríamreo nó ríamruet pá' t'rean-ghaeóilíe ; ríam .i.
neim-ionann nó neaimhóiríail. ⁸ Laoríoe .i. luáiríoe.
⁹ Brocaisg .i. caoirisg Albanáe le na haigíe t'ubá.
¹⁰ When two suppositions are expressed, the infinitive is
generally employed in the second. ¹¹ Gobao .i. as ráeao
a guib nó a báiri amae. ¹² Ciaplae .i. feup garb
cuairó fáfar ar na rléibtib. ¹³ Fáillige .i. feallíoe.

ní ar oia a buiríoeacas.

(leanta.)

Or fan na raoinne go léiri i n-a ríuoe go
ceann realaio, 7 ar an bpeao ro bí an múi
as ríuioim leir an ríraíe go bog ríe.¹
Táiníe don tonn amáin, i nveiríuó na vála,²
oo líon an cuan ruar go baic le múi
ríóeógaet fára veairis. Do ríneab ríomnall
i n-a cóilíe-jeasam³ 7 oo éaríe é réim ar a
gíuaga⁴ anuar ar éarim oo'n múi 7 oo bí as
a ríeíeíoe le ríuiri, 'nuairíe reo ríteac tonn
eile, oo cuairó lea'rtuaríe 7 pul ar feuo
ríeíon cuimneam ar don-níó (aet ar an
múi) oo ríeab rí léi amae é ríuiri ríe ríeao.
Do béic 7 oo ríseao ar éobairí, aet ní maib
brieyí veabairí ar donne'—níó nári b'íong-
naó—tul i b'riúncarí a éallíe⁵ éun eiríon
oo fáraio.

"Cuirimír iairparíoe ar éeíoe ruar go ríe
óiarimíoea léirí," aríra ríaríar ríaoirí.

"Beiríeao re báiríe ríe a ríuoiríe lea-
ríeíe ruar," aríra ríaoiríe b'íuoe.

"Cuirí an ríacín amae 7 b'feuo go n'gea-
móeao ré é," aríra míceál ós.

Le n-a línn ríu oo líuig an báiríeacán
7 oo glaoirí i n-áiríoe a éinn 'ra gíuaga as

iaipharó cabhpa, aḡ pió, “Ar ion Dé 7 raorí mé! raorí mé! a daoine, raorí mé! ó a Óia, táim báitte! raorí mé, raorí mé ónú!” Níorí rtao pé vo beit aḡ callaiñoct marí rin, marí vo bí uctoac⁶ maic aige.

“Raḡao 7 ínáimhao amac⁷ cuige,” aipra Oiaimuirio Mac Amílaorb.

“Ná ceigíuḡ,” aipra na daoine go léiri i n-aon beál.

“Raḡao,” aipreirion. “Ní beirdeao a cuilleao aḡ feucaint aip annhan amuiḡ, aḡ pagbáil báir ar áipreíomai.”

Rug Miceál Meata ruar aip bhoílla⁸ a léineao 7 oubaipre, “Máire, go veimínn ní íaḡaí, íp rtao ruar go gcuimíneócaínn aip tú lioḡaint amac⁷ cuige.”

“Boḡ oíom,” aipra Oiaimuirio, “boḡ vo ḡreim oíom.”

“Ní boḡrao,” aipra Miceál Meata, “ní beaḡ a bfuil caillte 7 íaim-re ípíḡ.” Oípeac⁹ vonn vo beic¹⁰ Oomínall ve caol-rḡheao amuiḡ. “Ní’l aonne’ caillte fóir,” aipra Oiaimuirio. “Boḡ oíom, a veimínn leat, boḡ oíom;” aḡ ní boḡrao. Vo ípíac ípíreion é íéin uaó 7 vo caíe ve a cuíe éaoaíḡ 7 vo léim ípíeac ían muií 7 ían muií; vo ínáim amac⁷ cun Oomínall vo bí beaḡ na¹¹ tabaípa 7 vo ípíac ípíeac léir é aip cúma éigín go oíí an ípíáíḡ. Cuíe Oomínall í laíge marí aip¹² go oíáiníc aip an oíalaím ípíim 7 o’ ían ínní go ceann í bpa. Nuaií éáiníc íé cuíge íéin, oubaipre ouíne éiníḡ¹³ léir ḡupí ceapre vo buirdeac¹⁴ar vo bpeíe le Oia í oíaoí náí bátaó é.

“Ná bí ím boóípaó,” aipreirion; “má táim íabáíla, ní aip Oia a buirdeac¹⁴ar, marí ní móir vo bí íé ím cúíam; o’ íáḡraó annhan amuiḡ mé go mberíonn báitte, múcta, 7 íp beaḡ an ḡeapíabuaic vo cuíppeao íé aip aileir, ḡeallaim-re ouíe; aḡ beirdeao buirdeac¹⁴ vo Oiaimuirio Mac Amílaorb, an íeapí ḡlan ḡlánta, cúarí í n-eíneac a caillte¹⁵ cun mé íaoípaó. A! a ouíne, má táim íabáíla,

Ní aip Oia a buirdeac¹⁴ar!”
(Cípió).

TRANSLATION.

All the people remained sitting for some time, and during that time the seaweed was drawing near the strand slowly and gradually. One wave came at long-last which filled the harbour up to the brim with branchy, long, red seaweed. Donal jumped to his feet, and flung himself on his hunkers down on a heap of seaweed and was freeing it in a great fuss, when in comes another wave which went above him, and before he could think of anything (except the seaweed) it swept him clear out. He screamed and shrieked for help, but there wasn't too much haste on anybody—a thing not to be wondered at—to go at the peril of his life in order to save him.

“Let us send up for a rope to Dermot Liath's,” said Pierce Power.

“He would be drowned before one would reach half-way up,” says Paddy Buidhe.

“Put out the rake, and perhaps he would catch on to it,” says Mick Oge.

Just then, the drowning man screeched and called with erect head, and at the highest pitch of his voice, imploring aid, saying, “For God's sake and save me! save me! O! men, save me! O God, I am drowned! save me, save me, oroo!” He never stopped, but calling thus as loud as he could, for he was long-winded.

“I'll go and swim out to him,” says Dermot MacAuliffe.

“Don't,” said all the people in one voice.

“I will,” said he, “I won't be any longer looking at him there outside, dying before our very eyes.”

Meehawl Meata seized him by the bosom of his shirt, and said, “Wish a faith you won't. It is long, indeed, till I'd think of letting you out to him.”

“Let me go,” says Dermot MacAuliffe; “loose your hold of me.”

“I won't,” says Meehawl Meata, “there is enough lost, and let you stay inside.” Just then Donal screamed with a shrill shriek outside. “There's nobody lost yet,” says Dermot; “let me go, I tell you, let me go,” but he wouldn't. He tore himself from him, divested himself of his clothes, and jumped into the sea and into the seaweed, swam out to Donal, who was nearly exhausted, and dragged him with him, some way or other, to the beach. Donal fell into a faint just as he reached the dry ground, and remained in it a long time. When he came to himself, somebody said to him that he ought to return thanks to God since he was not drowned. “Don't be bothering me;” says he, “if I am saved, God is not to be thanked for it, for 'tisn't much He was in my care; He would leave me there outside till I be drowned and suffocated, and it is little it would affect Him too, I assure you; but I will be thankful to Dermot MacAuliffe, the good, decent man, who in the face of his being lost went to save me. Why, man alive, if I am saved,

God is not to be thanked for it!”

NOTAÍOE.

¹ íé=go íéirí; caipíai(n)ḡ an cúinte go íé. ² í neipíorí na oála=í neipíorí éiar éall. ³ coíḡ-íeapíai=círe-íeapíai, lán-ípeac¹⁰ marí ouíne í ḡoíḡ no í bpeíḡ. ⁴ ar a ḡruḡa, leo ceann íúe 7 vo oíom lúba. ⁵ í bpuíntar a caillte=í noḡíraínn a anama caillteamínn. íp oííḡ na¹¹ bfuil í bpuíntar aḡ an ípancaíre *adventure* (íeic n. 8). ⁶ uctoac⁶=anáí rtao nó ḡuḡ rtao (íeic íoílóirí íí R.). ⁷ marí ar=éomí luat ar. ⁸ éiníḡ=éigín; cloíreíorí íao vo aipíon í mbéara. ⁹ eíneac a caillte=íonann eíneac 7 aḡarí.

Íáíouíḡ O'íaoḡaípe.

ANECDOTA FROM IRISH MSS.

XIII.

I.—SOME SCHOLASTIC RIDDLES.

MS. British Museum, Additional 4783, fo. 7.

Caròe falann in òuip ocur étac na hanma?—In t-anam falann in òuip ocur in coip étac na hanma.

What is the salt of the body and the garb of the soul?—The soul is the salt of the body, and the body is the garb of the soul.

Ca coip aiginta ocur neamaiginta ceatrouileac ná rḡaiann ó báir co beata me uime?—In rḡac. Uairi ní rḡaiann me uime caó conairi téit.

What natural and unnatural four-elemental body does not part from man from death to life?—The shadow. For it does not part from man whichever way he goes.

Ca vealb i bfuil luicirer a n-irerir ar tuirim tḡéna uimur?—A muet naḡrac neimnige neime.

In what shape was Lucifer in hell after having fallen through pride?—In the shape of a poisonous venomous snake.

Ca hanmíoe táinic arán aipe aḡur nap cuipéó mti?—Na loḡaró vo cuip luicirer tḡé ḡaróe anála mti vo uibail aipibe 'ran aipe vo buir. Cḡéó inni io teapailis iao? Míel aingeal vo léig a anál futa su n-veina in Duileam cat oi ḡur mairb na loḡaró, uairi vo raorao ar ḡorta aipibe 'ran aipe.

What animals came into the ark and were not put into it?—The mice, which Lucifer through a wind of breath put into it to destroy whatever food there was in the ark. What was it that saved them? The angel, Michael, who sent his breath among them, so that the Creator made a cat of it which killed the mice, whence all that were in the ark were saved from famine.

Ca mac caitear coip a aḡar a m-buimo a mátar?—Coip in Coimbeó caitear in rḡaric anrḡan eclair naom.

What son eats the body of his father in the womb of his mother?—The body of the

Lord which the priest eats in the Holy Church.

Ca mac naó rḡaó aḡur naó beairer aḡur mac a ainm?—In mac-alla. Uairi vo cluinter hé aḡur ní raicter hé, aét ḡrú mac a ainm.

What son is not born nor shall be born, and "son" is his name?—The echo (Ir. "son of rock"). For it is heard and it is not seen, though "son" is its name.

2.—AN EARLY ATTEMPT AT PHONETIC SPELLING.

In the British Museum MS. Harleian 2354, there is a short treatise on Irish grammar, written at Louvain in the beginning of the last century. It is curious as containing an attempt at phonetic spelling of Irish. Two passages are first given in such spelling, and then in the regular Irish orthography. It will be noticed that *ff*, *f*, *w*, *y*, are taken from the Welsh alphabet, and have the same phonetic value as in that language, i.e., *ff* = *f*, *f* = *b* slender, *w* = *b* broad, and *y* = *ü*, while the accentuation is borrowed from French orthography, the *accent grave* denoting short unaccented, the *accent aigu* short accented, and the *circumflexe* long syllables.

These are the two passages:—

ag seò sis gramèr ná géilge dòh rèr màr dòh cw'y'riag an égar ágys an ordwa è agoláiste ná mráhar miónor neirienàch. A lobàn. Gàch dwy'ne leár mían géilge dòh liéf tw'gwh airh. gòh dihy'llach dóna riálachaif biága áshio sis ór ní fféidar dòh géilge dòh liéf gàn afy's dòh vèh aigiè.

Ag reo rior ḡraeari na ḡaróelge vo rieri mair vo cuipéó a n-eaḡar aḡur a n-orouba (leg. orouguò) e accolairte na m-biaḡar mionor n-eireanaó. A loban. ḡac uime lear mian ḡaróelge vo leaḡaó tḡaó aipe ḡo uicéollaó vona maḡlaóairb beaḡa apo rior oir ní feruiri vo ḡaróelge vo leaḡaó ḡan a brior vo beit aige.

Tár gach ní às cóer dòh àn sówar dílish fis ág ná gwhif grámwis dàh hchièle dòh fèh aige dòh fafwir énnas gòh dw'gwh amri ágys afy'fwir ffèn dóf àn gach áit a danagy-fwid eir iad.

Tar ḡac ní ar coip vo an rḡar uilior

* i.e., from birth to death.

bior a'g na gutaigib' gheamuisgeir na ceile
 oo beir aige oo meabairi ionar' go otugaò
 a m-bhuig a'g a' b'pogairi fein ooib' a n-gac
 aic a tteangmairi air iad.

Then follow 14 pages of rules in the
 ordinary orthography

KUNO MEYER.

DOMHALL Ó LAOGBAIRE AGUS NA MNÁ SIÓE.

Amac' ran lá oo bí Domhall agus a
 máthair a'g ite lóin big oóib' fein, agus cia
 buailfeadh i'rtac' a'c' ouine muiniceir na
 b'ainm Seumur O'Maoil-domhna', a'g iarrad'
 i'rac' cléib' cun i'uo beag learu'gaò oo
 cun amac'.

"Bail ó Dia oraid," ar Seumur.

"Dia 'r Muir e'uit," ar i'uo araon.
 "Cionnur tá tú?"

"O'uir r'ior cun na teinead'," ar' an
 bean aor'ua. "Tá an lá fuar; oo bí r'ior
 aguin' aréir."

"Oo bí, am' bair'ead', a'c' cia'n t-
 iongantar? Ná fuil an geim'ead' orainn
 anoir?"

"O'fuil aon r'geul nuad' agat, a'Seumur?"
 ar Domhall.

"Mair'ead', go b'róir' Dia orainn! tá
 o'ioic-r'geul agam, agus go veim' ní maic
 liom é — tá leanab' Mhicil Uí Concubairi
 mar'ib'."

"Mar'ib' airiú! cia oubairt é rin'?"

"Oo bí mé r'ior a'g an t'ráig' ó éianab' pa
 óein ceapcáin m'uir'ig, agus oo bí Sea'án
 buir' ann r'óimam, agus i' é o'innir' dom
 an r'geul. Oubairt ré go b'ruairi Miceál
 an leanab' fuar le n-a éaoib', 'nuairi o'uir'ig
 ré ar mair'oin. Oo bí Sea'án a'g an vabac'
 pa óein ual'ig' gairim, agus 'nuairi oo bí
 ré a'g teac' t'rio an "Leac'," oo bí Miceál
 agus a bean amuis' 'ran r'ráio a'g lúin'ig
 agus a'g béic'ig, agus na comair'ain go léir
 bail'ig'ce timcioll, agus t'ruas' an domain
 aca orra."

"O, bó, bó! nac' mói an t'rioblóir' oo
 éuit ar na vaoimib' bocta! Buir'ir' Miceál
 a éioir'oe i' noiar' an leanab', oo bí ré com'
 ceanaimail rin' air. Go veim' i' t'ruas'-
 méileac' an r'geul atá agat, a'Seumur."

O'fan i'uo ann'ran a'g caint le céile ar
 fead' tamail big, a'c' oo faoil an bean
 aor'ua go i'uib' ré i'io-fa'ua, mar' oo bí eagla
 uir'ie go gcuir'feadh an garlac' lúig' ar ran
 t'reomra, agus oubairt r'í le Domhall.

"Cuir oo éar'óg or' agur buail r'ior cun'
 t'ighe an éuir'p. B'féoiri go b'raigeadh Miceál
 g'no icint o'iot."

O'éir'ig' Domhall agus oo cuir ré é
 fein i' gcoir', agus oo éóg Seumur an éliab',
 agus o'iméig' i'uo amac' le céile.

Oo buail Domhall r'ior, agus 'nuairi oo
 éain'ig ré cun t'ighe Mhicil Uí Concubairi oo
 bí an leanab' leag'ata amac' 'ran éliabán
 'ran éir'ean, agus a máthair a'g g'ul agus
 a'g caoineadh ór a'éann, agus na comair'ain
 bail'ig'ce i'rtac' cun an tóir'aim. Níoir leig
 Domhall aon i'uo air ar o'uir, agus oo bí
 an-t'ruas' aige le Miceál, a'c' tar' éir
 tamail oo éuar' ré cun na teinead' ag
 cun r'meac'ada ar a r'io'pa agus 'nuairi
 o'iompuig' ré i'uar' air'it o'feud' re ar an
 "ngair'g'ead'" 'ran éliabán, agus oo cuir
 re r'gairt gáir' ar agus ann'ran r'gairt eile,
 ar nóir' g'ur faoil na vaoine ar i'uo go i'uib'
 ré iméig'ce ar a éiall. Ann'ran oo buail
 ré amac', agus oo bí na vaoine i'rtig' a'g
 veanaò iongantair' ve'n i'uo vána oo vein
 ré. 'Sé ro an éiall oo cuir Domhall an
 r'gairt ar: nuairi o'feud'ré ar an g'eliabán,
 'ré an i'uo oo éonnaic' ré ann—o'peannac'án
 beag é'pionna agus feur'ógair'oe fa'ua air,
 agus a leac'-fuil or'gailte a'g f'air'ie ar gac'
 uile éoir' oo éuir'ead' Domhall ar. Oo
 faoil na vaoine eile g'ur b'é leanab' Mhicil
 Uí Concubairi oo bí ann, a'c' níoir' mar' rin
 le Domhall. Oo éain'ig' fear'g' móir' ar
 Miceál boct, agus oubairt ré náir' faoil
 ré go v'ean'faò aoinne' a leic'íoe rin oo
 i'uo air—magadh oo veanaò faoi mar' g'eall
 ar an t'rioblóir' oo cuir Dia air—agus oo

bí ré ag leanamaint Oomnalll cùn páraim
 do baint de, 'nuair éainis oumeicint jomhe
 'ran oopur asur óngbairg irig é. O'fan
 Oomnalll ar fuo na rriáide nó sup éuit an
 oirde, ádt do bí na daoine go léiri ag sul
 i leat-taoid uad, marí do bí ré iméighe
 amac air go maib ré éasctiom. O'fan ré
 'ran córam go timéioill an meadóin oirde,
 asur anirpan do éuair ré abairle ag páo
 leir fein, "Tair-beánparó mipe óóib ar
 maroin a máiac ná fuil mé ar an rligé i
 n-aon óor."

(Le beir ar leanamaint).

TRANSLATION.

Out in the day, Daniel and his mother were eating a meal for themselves, and who should strike in but a friend whose name was James Moloney, looking for the loan of a basket to put out a little share of manure.

"Goodness from God on ye," says James.

"God and Mary to you," say both. "How are you?"

"Move down to the fire," says the old woman. "The day is cold; we had frost last night."

"By my baptism we had, but where's the wonder?—is not the winter on us now?"

"Have you any strange news, James?" says Daniel.

"Wisha, God help us! I have a bad story, and, indeed, I don't like it—Michael O'Connor's child is dead."

"Dead, aróo! Who said that?"

"I was down at the strand a while ago for a *taescán* of seaweed, and Yellow John was there before me, and it was he told me the story. He said that Michael found the child cold by his side when he woke in the morning. John was at the sandhills for a load of sand, and when he was coming through Lahinch, Michael and his wife were out in the street screeching and shouting, and the neighbours entirely gathered around, and they having the pity of the world on them."

"O, vo, vo! Isn't it great trouble that fell on the poor people! Michael will break his heart after the child, he was so fond of him. Indeed, it is a pitiful story you have, James."

They remained there talking for a little while, but the old woman thought it was too long, for she was afraid that the child would put a screech out of him in the room, and she said to Daniel:

"Put your coat on you and walk down to the corpse-house. Perhaps Michael would get some business of you."

Daniel arose and prepared himself, and James took the basket, and they went out together.

Daniel walked down, and when he came to Michael O'Connor's house the child was "laid out" in the cradle in the kitchen, and his mother crying and *keening* over him, and the neighbours gathered in to the wake. Daniel did not *let on* anything at first, and he had great pity for Michael; but, after a while, he went to the fire putting a coal on his pipe, and when he turned back again, he looked at the "hero" in the cradle, and he let a burst of laughter out of him, and then another, in a way that all the people thought that he was gone out of his mind.

Then he walked out, and the people inside were making wonder of the nasty thing he did. This is the reason Daniel put the burst of laughter out of him: when he looked at the cradle it is the thing he saw there—a despicable-looking crabbed little creature, with long whiskers on him, and one eye opened watching every twist that Daniel put out of him. The other people thought that it was Michael O'Connor's child who was in it, but it was not that way with Daniel. Poor Michael got very angry, and he said he never thought that anybody would do such a thing on him—to make fun of him on account of the trouble God put on him—and he was following Daniel to take satisfaction of him, when somebody came before him in the door and kept him inside. Daniel remained about the street till the night fell, but the people were turning aside from him, for it was gone out on him that he was "light." He remained at the wake till about midnight, and then he went home, saying to himself, "I will show them to-morrow morning that I am not out of the way, at any rate."

(To be continued.)

NOTES.

leapugad, "manure;" literally, improvement.

ó éianairb (pronounced ó éianac), "a while ago."

cearcán, "a small load."

múraig, gen. of múrac, "seaweed."

truaigheileac, "pitiful."

buail ríor, "strike down;" meaning walk or proceed

down. In English there are such expressions as "He struck out westward," &c.

rhairt gáire, "a loud burst of laughter."

féarógairde, "whiskers;" for fearóga, plural of fearós, "beard."

go maib ré éasctiom, that he was "light" or gone wrong in the head.

Tomár O'h-Aoda.

PROVERBS AND POPULAR SAYINGS.

(Continued from December).

26. A Clare version of the "four winds"
 (Mr. Hayes):

Saot anuairó, bíonn rí cuairó, 7 bain-
 eann rí uain ar caoirib,

Saot anoeair, bíonn rí cair, 7 cuieann
 rí an iac ar ríolcraib,

Saot anoir, bíonn rí tneir, 7 cuieann
 rí feile ar daomib,

Saot aniar, bíonn rí oian, 7 cuieann
 rí iarg cú tpe.

Tneir, strong; feile, shivering; cú = cum.

(From "Seanóin," Cork.)

27. *Maí bíod an ním ar an aithe* = as fate would have it (an expression of strong feeling at meeting a serious disappointment). Cp. *Tá bíodh gaoite*, 98, 30, *is ve rin atá an sean-focal go mbí neim ar an aithe*, and because of that, we have the old saying that "there is pain in prohibition."
28. *Ná cuir oíuim doirde le haon níó áct le dul go hipeann.*
Do not turn your back on anything but on going to hell.
29. *Tá rias buaíra éal 7 ní for abur doib é.*
They are troubled beyond, and they are not at peace here.
30. *Ní fuil aon rgeul acíamh gan ceann iéiré arí.*
There is no vexed tale but has a clear ending.
31. *Óioḡa gac ríne ríoc* (óioḡa pronounced *oi*).
The worst of all weathers is frost.
32. *Fuaḡar laiteḡe ríoc.*
Frost is the fore-runner of mud.
33. *Lá ríomhe 'ra' ḡemheao, 7 a éiríḡao 'ra' bḡḡmarí.*
A holiday in winter having its fast in autumn (*i.e.*, All Saints).
34. *Seáct reáctmíne reamíra ó Samain go Noḡlaḡ.*
Seven fat weeks (54 days) from Hallow-tide to Christmas.
35. Names of days: *Lá féile Muíne na ḡConneal 'ra' Teampall*, the Purification, Candlemas; *Lá féile Muíne 'ra' bḡḡmarí*, Lady-Day in harvest.
36. *Fo-ceann*, "an odd one."
37. "Do éáitear féin tréimhe am' ríalca, 7 ní ríoraḡ oo aon-ne' cao ba éruaḡ uam," "I spent some time apparently dead, and no one knew what *had occurred to me*," words of *Taḡḡ O'Síotcáin*, a Macroom poet of 60 years ago.

NOTES AND QUERIES.

(58) Scottish Gaelic: *Neul cadail*, a wink of sleep. *Neul a' bhais*, hue of death. *Neul na bochduinn*, appearance of poverty. *Thainig neul air*, a cloud came on him (over his senses). *Chaidh e ann an neul*, he went into a swoon.—See *Domhnall na Laoghaire*, p. 136.

Am fear a chailleas a chuid, chaillinn-se e, he who loses his portion, I would lose him, = I would drop the fellow who lost his fortune, = he who loses his fortune loses his friend.—See *Galway Proverbs*, 6 (December).

Ceapaire, a sandwich made of oatcake, butter and cheese:—

A the bhain taigh na srulaig,
'S e do dhuthchas bhi fial;
'S iomadh' ceapaire' math garbh
Rinn thu dhomh-sa gun diol.
O fair-haired woman of taigh-na-srulaig,
Thy heredity is to be benevolent;
Many a good thick ceapaire
Thou hast made to me without reward.

See N. and Q. '50, '53.

Dom, *dhom*, *domh*, *dhomh*, *do'*, *dho'*, to me, are all in use. *Agam*, in my possession is often contracted *a'am*. *Agad*, in thy possession, less frequently into *a'ad*. *Uam*, *bhuam*, from me, not seldom indicates a desire to possess. 'S e full a ta bhuam, I desire blood. *Bha sibh uam*, I wanted you.—See *Lessons* 405, 407.

GALL-GHAIDHEAL.

[In Connaught and Munster generally *uom*, *uom*, but *uom-ra* especially in Munster. In Ulster, always *uomh*, *uomh*. In Aran, Galway, often *a'am*, *a'ao*, *a'ainn* for *a'am*, &c. *Seáḡan reo a'ainn-ne*, our John. In part of Donegal, *a'am*, &c. (*oi-am*). In Munster often *buam* = *uam*, &c.]

(59) *Ná bí am' boḡraḡ*.—*Gaelic Journal* (Dec., p. 136, Note 1). I suppose this is a secondary use of *boḡraḡ*, to deafen. In County Mayo I have heard the English word "bother" used: *tá ré am' buaḡaíle* = he is bothering me.

n. c.

[*Boḡraḡ*, to bother, and *boḡraḡ*, to deafen, are of course the same word. *Boḡar*, deaf, is in Anglo-Irish "bothered." The Scotch say, "don't deave me." The English "bother" suggests two Irish roots, *boḡar* and *buaḡraḡ*, and, if not cognate with one of them, may have arisen in a confused way from both. *Buaḡaíle* is evidently the English "bother" imported or re-imported into Irish, with the usual ending, *áil*, with the aid of which Irish speakers whose vocabulary is poor can turn any English verb into an Irish verb, *e.g.*, *pretendáil*, *wheeláil*, *7 reeláil*, *passáil*, *roundáilte*, *squareáilte*, *sunkáilte*, *confinedáilte*—barbarisms, all of which have been actually met with.]

GAELIC NOTES.

Dr. Hyde has followed up his lecture in London by similar lectures on modern Gaelic literature in Liverpool, Belfast, and Cork. One member of his audience in Belfast has written to us to say that Dr. Hyde has quite convinced him of the duty of cultivating his country's language, and that he intends to apply himself honestly to discharge that

duty. No doubt, this is but a sample of many similar cases. In Cork, Dr. Hyde expressed himself delighted beyond measure with the work of the Gaelic League. Father O'Leary, P.P., of Castlelyons, who visited Cork at the same time, was also much struck by the excellent work that is going on there.

It was with the greatest pleasure that we learned just before going to press last month, that in future an Irish column is to appear every week in the *Donegal Vindictor*. Donegal has produced some of the best men in the Irish language movement, and the census figures show that the language is holding its own more stoutly there than in any other part of Ireland. Nevertheless, there has been a dearth of educational knowledge of Irish in the county hitherto, as compared with some other districts. The piece of news alluded to above, and the increase in the number of National Teachers who teach Irish, show that Tyrconnell is not going to be behindhand in the final and most hopeful effort yet made to save the language of our forefathers. It is to be hoped that the example of the *Vindictor* will be followed by many other provincial weeklies.

Mr. Michael Timoney, National Teacher, Garrafrauns, Dunmore, Tuam, is one of the score or so of teachers who secured certificates in Irish last year. He has now a class of thirty pupils in Irish. Mr. Timoney writes a splendid Gaelic hand. The National Teachers who aid in preserving and cultivating the National language deserve not to be forgotten, and the GAELIC JOURNAL will gladly receive and place on record the particulars of their work.

It is proposed to compile a new English-Irish Dictionary for practical use. Materials once collected, there will be no difficulty in getting the work published. The collection of materials will require the co-operation of a number of heads and hands. It is intended that this dictionary should be chiefly based on the actual usage of to-day. Those familiar with the Irish of various districts are invited to come forward and aid in completing this national work. The work will be divided into sections, and each section submitted in turn to authorities on present-day Irish in different parts of the country. The English vocabulary to be translated will be supplied to each person, so that the actual labour of compilation will be extremely simple. It is not intended to give specially coined terms not perfectly intelligible to the ordinary speaker of Irish; nor will fanciful terms be given, such as "BICYCLE, GEARRÁN IAPAINN;" "TELEGRAPH, rgeul i mbarr báca"—terms which are rather nicknames than correct equivalents. It is probable that technical words which have no Gaelic equivalent would be either omitted or simply transliterated into Gaelic orthography.

Those who are willing to give any assistance in this work should kindly send their names to the Editor, G. J., or to Dr. Douglas Hyde, Ratra, Frenchpark, Co. Roscommon. If sufficient offers of help are forthcoming, definite regulations for carrying out the work will be drawn up and published in the GAELIC JOURNAL.

The Very Rev. Dr. Shahan, of the Catholic University, Washington, has addressed a strikingly able and eloquent

letter to the Ancient Order of Hibernians, showing with original power and with great cogency the claims of the Gaelic tongue on every person of Gaelic descent. We very much regret that, with the limited space at our disposal, we cannot now reproduce for our readers this important document.

FATHER O'GROWNEY IN AMERICA.

Father O'Growney has received a real Irish welcome in America. The first to grasp his hand at the landing-place was Rev. Martin L. Murphy, who came from Springfield, Ohio, a journey of nearly 1,000 miles, to meet him. Mr. J. Henahan, on behalf of the flourishing Irish Language Society of Providence, R.I.; Hon. Denis Burns and Captain Thomas D. Norris, from the New York Philoceltic Society, and Messrs. Henry Magee and Patrick Reynolds, of the New York Gaelic Society, attended to welcome the visitor, and escorted him to the Metropolitan Hotel.

On the Saturday following, the Gaelic Society gave a reception to Father O'Growney at the Broadway Central Hotel. Chief Justice Daly presided, and later in the evening the chair was taken by Mr. E. T. McCrystal, President of the Society. An address in Irish, printed below, was presented to the guest, who replied in Irish. Other Gaelic speeches and Gaelic songs and recitations followed. On Sunday evening, Father O'Growney was the guest of the Philoceltic Society. The Hon. Denis Burns presided, and speeches in Irish and a concert of Irish music and songs occupied the evening.

In writing home, Father O'Growney has expressed great delight at the spirit and earnestness manifested by the friends of the Gaelic tongue in America. He says that those working in the same cause at home should take increased courage from the attitude of their American fellow-workers, who are watching eagerly the progress of the movement in the old land.

oileasra

cumainn na gaeóilge i nuair-eabhrac
 uo'n athair urramach eoghán
 o gramhna.

a shaoi uirramaig dhilir :

ar fon ball cumainn na gaeóilge de nuair-eabhrac, currimís fáilte 7 míle fáilte rómat. Tá lútgáir mhór orainn go tuagad an ocaíó reo dhúinn le n-ár n-áir-mear opt o'foillirugad áir, 7 le n-ár mburdeacáir uo páó leat i ucaoir na hoibre uetrad-taige tioréamla acáir ag uenaim ar fon rean-teangas na héireann. Deagán bliadán ó fóin, go veimhin, bí réad na teangas rin íreal 7 uona go leor; áit má rgiobad i beag naé ó'n mbár, 7 má cógáid i cum áite níor áiríoe 7 níor uairle i mearg ar noaimead péin, ir leat-ra aiháin an áir uo mó o'onóir an acáirpaig luacáir rin.

Síó go bfuilim-ne 'n-ár noibhíreóib trí míle míle ar riubal ó oileán ar noúctair, fóir támuro coim cúpamaé 7 coim coimeávac ar gac níó a baineat le cúir na tíre rin ar tá a clann nár fás a tréga riath. Sgaréa mar támuro i mearg cinead eile na héorpa

a labhar a steangta féin ar fuo na móir-éire reo, mothuimio go seur earburó óláit-banna na gaeilge mar teangairó coitcinn i mbeulaib ar muintire. mar rin se, 'nuair a éalamar gur cuiread catáoir na gaeilge ar bun i n-ápo-choláiríoe mhuige nuadáo, bí átar orainn; ádt an uair a éalamar gur tú féin oob' oíoe 'ran gcatáoir rin, bí níor mó 'ná átar orainn, óir bí a fíor agáinn go raib "an fear ceart 'ran áit ceirt; " bíomar cinnce go stiubarrá vár steangairó an cúnam 7 an ríuoeur buó éoir oi fagáil; 7 tré oo fompia 7 oo éasgar, go oóógráíoe ruar oierciobail i mearg mac léiginn an choláiríoe o'iomárraó eolur na gaeilge in doimfeadt le pólar a gceiríom ar fuo cúig cúigeadó na héireann—óir ir i lámháib pagart ós na típe luígear bár nó beata na gaeilge 'ran am adá le teadt. in oo mór-faoetar mar oíoe, fear easair, 7 úsuar, coimlíonair gac vócar a bí agáinn arat. ar an adáir rin tá bróo orainn fáilte oo éur poihac 'ran gcanamhain reo adá oilear oúinn go huilíoe, 7 geallamur gac congnaí 'n-áir gcomar oo éabairt oit-re agur oob' éáiríob 'ran mbaile adá ag raóerpuáó i gcúir teangad 7 léireadtá ár oípe.

ag rúil go nuéanraó oo éuairt ar an oíir reo plán aríir tú, 7 ag suíoe go otabraó oia far-faozal 7 neart oit leir an obair mór adá ar láim agat oo éur agáir, ir rinne, a shaoi oíbhíoní, ar fon cumainn na gaeilge, oo éáiríoe fíora,

Eamonn T. MacGhríoráin, Uadarán.
Príarrar de Cent, Rúinléiríead.
Uilliam O Meáair, Círeoir.
Enrí Mac doir.
Tomár p. de búrc.
Cúireadtá.

The quarterly meeting of the R. I. Irish Language Society was held December 2nd, at their rooms, Brownson Lyceum, Providence, R.I. The President, Rev. T. E. Ryan, being unavoidably absent. Mr. M. J. Henahan acted as chairman. After the reading of the minutes by the secretary, E. De V. O'Connor, Esq., and reports of committees, Mr. Henry Mahoney, Chairman of the Executive Committee, placed considerable business of importance before the meeting, amongst which the advisability of appropriating some of the society money as prizes to those children who study the language in the schools in Ireland. After some discussion as to the amount and the proper disposition, it was proposed by Mr. William Doyle and seconded by Miss Ellie O'Neill—"That fifty dollars be appropriated and placed at the disposal of the Rev. President, who would confer with Rev. E. O'Growney as to the best means of applying it." This was agreed to unanimously. The Rhode Island Society prides itself in leading in this matter, although one of the youngest in the cause, as it emphasizes the sterling qualities of its members, and is an example which it is hoped will be emulated by their brethren in other places.

¶ The Gaelic League, London (8 Adelphi-terrace, Strand), held two meetings during the month of Decem-

ber, the proceedings being conducted mostly in Irish. Among the first members were Dr. Hyde (president), Mr. Thomas O'Flannaoile, Mr. Francis Fahy (secretary), Dr. Mark Ryan, Mr. T. O'Neill Russell, Major M'Guinness, Dr. Patrick Ryan (treasurer), Dr. J. P. Henry, Messrs. T. M'Sweeney, J. T. Carroll and Patrick J. O'Hanlon. Two meetings are held in each month, the next meeting being fixed for 17th January. The League has been formed within the Irish Literary Society, which has besides regular Irish classes every week.

THE CLEAVER PRIZES.

TO THE EDITOR.

DEAR SIR,—Kindly allow me to correct a mistaken inference which was drawn by some National Teachers and others from the notice that appeared in the last issue of the *Gaelic Journal* regarding the Cleaver Prizes. I would wish to state briefly and distinctly that all I had to do was simply to send the books to certain teachers, a list of whose names, with the number of copies each was to receive, was supplied to me by the late Mr. Cleaver, as on former occasions. Mr. Cleaver had previously communicated with most of the teachers, informing them that they were to receive the prayer-books, and it was to those teachers only that the notice was directed. When the teachers on the list were supplied, only two copies remained out of the 1,000 printed for Mr. Cleaver.

Yours sincerely,

20th Dec., 1894.

PATRICK O'BRIEN.

THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a month).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

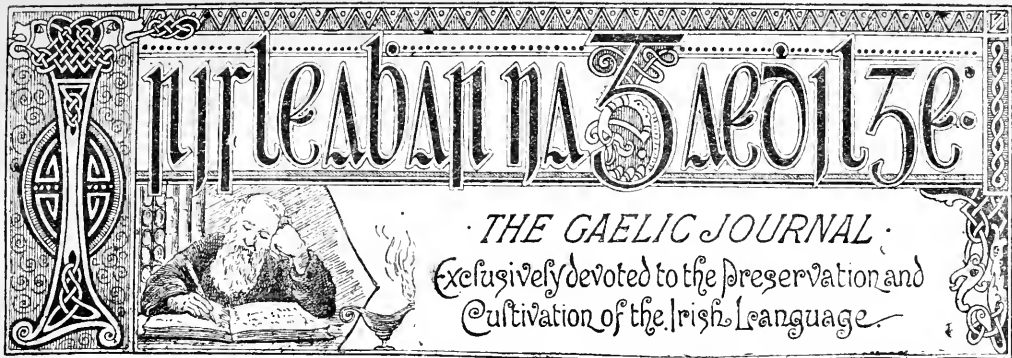
MacTalla—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing an Irish column—*Tuan News*, *Weekly Freeman*, *United Ireland*, Cork Archaeological Society's *Journal*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*; in Scotland—*Oban Times*, Inverness *Northern Chronicle*.

* The *Donegal Vindicator*, Ballyshannon—weekly.

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TO OUR READERS.

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EASY LESSONS IN IRISH.

(The First Part is now issued in book form : see advertisements.)

EXERCISE LXXI.

§ 433. A sentence is a saying which conveys some complete meaning; as *atá Tomár tinn*; *ní raib* *Ungió ag an tobair* *iníu*; *fuair an fear bá*.

§ 434. Every sentence may be divided into two parts; (1) the thing spoken about, or the subject of the sentence, as *Tomár*, *Ungió*, *an fear*, above; and (2) what is said about the subject, as *atá tinn*, is sick; *ní raib ag an tobair*, was not at the well; *fuair bá*, died.

§ 435. In the sentences above, the words *Tomár*, *Ungió*, *an fear*, are said to be in the nominative case.

§ 435. In the sentences "Hugh burned the boat," "Art struck the horse," "the King killed the Druid," the words "boat," "horse," "Druid," are said to be in the objective case. For further illustration of the meaning of sentence, subject, case, &c., see any English Grammar. The objective case in Irish is commonly called the **accusative**.

§ 437. In modern Irish, as in English, the nominative and objective cases of words are the same in form.

§ 438. The article *an* aspirates the first consonant of feminine nouns in the nominative and accusative cases.

An bean (*van*), the woman.

" *bó* (*Wō*), the cow.

" *éaia* (*CHaer'-ā*), the sheep.

" *éarraig* (*CHor'-ég*), the rock.

" *éaia* (*CHoh'-eer*), the chair.

" *feoil* (*yōl*), the meat.

" *páirc* (*fau'-irk*), the field.

The student should here look back at what has been said about the effect of aspiration on the sounds of the letters, especially at the beginning of words.

§ 439. *Taibín óom an éaia*. *Taibín an feoil do nōia*. *Níl an páirc glan anois*. *Bí an capall agur an bó ag an tobair*. *Níl an éarraig ag an tóin anois*, *atá sí bhuirte ruar*. *Cuir an éaia agur an bó in do páirc*. *Ná fág an bean ag an tobair*.

§ 440. The tall man and the young woman. The woman died; the man did not die. Do not leave the chair at the door. Do not give the hay to the ass. Do not give the meat to me; give bread to me. The meat is scarce. I did not see your cow on the road (*nóo*). He did not see the cow and the calf.

EXERCISE LXXII.

§ 441. Feminine words beginning with *o* and *c* are not aspirated by the article in the nominative and accusative.

An siallán, the saddle.

An tír, the country, land.

§ 442. *Atá an tír fíorúil, ní fuil sí boét anois. Ní fuil mo tír fíorúil fós. Ní cuip an diallao ar an aral, atá sí trom. Fás an tme ar an uilár. Ní óin an oipar, atá sí bhuirte. Atá an éaric (h-yarK) asur an coileac as úna. Ní' ar diallao ar an lár.*

The tillage field (*gort*) is not green, it is yellow now; the pasture field (*páirc*) is green, it is not yellow. The mountain is high, it is between Armagh and the other mountain. Daniel O'Hea has the chair: he got the chair in the house. Do not put the thatch on the house yet, the weather is not cold, it is dry (and) warm. The winter is coming, it is cold (and) wet; the harvest was dry (and) wholesome.

EXERCISE LXXIII.

TRANSLATION OF "THIS" AND "THAT."

§ 443. In the phrases, "this man," "this woman," and the sentences "this house is on the cliff," "this meat is not fresh," &c., the word "this" is translated into Irish by *so* (*sú*, *like su in suspen*).

§ 444. The word *so* always follows the noun to which it refers.

§ 445. It is not sufficient to say *so* *so* this man, *so* *so* this woman, &c.; in translating "this" the student must always put the article *an* before the noun and the word *so* after it.

An aill so, this cliff (the-cliff-this); *an aimsir so*, this weather; *an mac so*, this dog; *an bean so*, this woman; *an feoil so*, this meat.

§ 446. Similarly the word for "that" is *sin* (*shin*, *like shin in shinty*), and the article *an* must be used with it, just as with *so*. As, *an áit sin*, that place; *an capall sin*, that horse; *an feoil sin*, that meat.

§ 447. *Atá an ríoda sin doas aet atá an olann so faoi. Tabair dom an éadair sin, tabair an tóil sin do Nora. Suid ríor ar an tóil so, a páirt: an bfuil rgeul ar bít asat moim? An b'aca tú an capall mói so? Ní faca mé an capall sin. Atá an coice so glar, atá an reagal so buirte.*

§ 448. Was this ship on the lake yet? No. This wine is dear, it came to Ireland from America. That wine is cheap. Put that trout in the bag, and put this salmon in the other bag. This salmon is fresh, the trout is not fresh, it is not wholesome. This man came home this morning.

EXERCISE LXXIV.

§ 449. If an adjective accompanies the noun, the words *so*, *sin*, are placed after the adjective, as *an tóil beag so*, this little stool. If two or more adjectives accompany the noun, *so* or *sin* is placed last of all; as, *an túine beag, trom sin*; *an tír úr, áluinn so*.

§ 450. The word *úo* (*oodh*) is used after nouns in the same way as *so* and *sin*, as *an fear úo*, *an oide úo*, *an áit úo*. The word *úo* is never used except with a thing connected in some way with the person to whom you speak or write; as, *an fear úo*, that man whom you have seen or heard of; *an oide úo*, that night you remember; *an áit úo*, that place you know well.

In Ulster the word *you* is used in English just as *úo* is in Irish.

§ 451.

arís (*á-reesh*'), again.

ruim (*ree'-áv*), ever (in the past).

Ní cuip an gual uib úo ar an tme, Cuip an bpeac mói m' an mála, aet cuip an bpeac beag úo m' an abann. Táinig an fear ó so a baile anois, bí sí in Albain. Ní faca mé an tír sin ruim, ní raib mé in Albain fós. Fuair mé an diallao so m' an ríopa. Atá an gennheac so fuair so leoi anois.

§ 452. I was not in that house, but you were in the house. This man was not in my house. I was going to Derry that night, but I came home again. I was never in that place. Were you ever on this lake? I was never on Lough Mask, but I was on Lough Owel, and I was on that little island. There is a big tree growing on that island. That big tree is not growing on the island now. I gave that shilling to Nora. That winter was cold, that autumn was warm. I was in the house that morning.

EXERCISE LXXV.

§ 453. IRREGULAR WORDS. C.

Some few words are irregularly pronounced because some consonants in them are not pronounced fully.

§ 454. Thus in a few words the three consonants *ngn* are contracted to *N* in pronunciation.

congnaò	not	kūng'-nā	but	kooN'-ā,	help.
iongnaò	—	{ ūng'-nā or }	—	oo'-Nā,	wonder.
		{ iNG'-nā, }			
oiongnaò	—	dīNG'-nā	—	dee'-Nā.	

In Connaught, *kooNoo*, *eeNoo*, *deeNoo*.

§ 455. In many words

oē	are pron.	c (t=d+h)
gē	—	c (k=g+h)
ūē	—	f (f=v+h)
mē	—	mp

Thus	péioē,	pron. as	péite.
	leagēa,	—	leaca.
	liomēa,	—	liopa.
	O'Dubēaig (O'Duffy),	—	ō dhuf'-ee.
	O'Colbēaig (O'Colley),	—	ōkūf'-ee.
	iomēup,	—	ūmpur.
	cimēeall,	—	cimpāL.
	lūtēmar,	—	lūfap.

[This is not to be imitated.]

§ 456. The names of rivers are feminine.

an bóinn	ān Wōn,	the Boyne.
an feoir	„ yōr,	the Nore.
an bearbha	„ var'-wā,	the Barrow.
an laoi	„ lee,	the Lec.
an feabail	„ ou'-ēl,	the Foyle.
an lifē	„ lif'-ē,	the Liffey.
an éinne	„ aer'-nē,	the Erne.
an muaid	„ Woo'-ee,	the Moy.

marbhráinn.

páorais stúnúin ar bás an éliar-saol e.o.
mac cliaibair, maigistir ealaúna.

Clóirim liúg dian-ghuabac óimac,
liúg pao-cúimac éúipreac bhrónac,
liúg éarí tpiúac, go bfuairí árí gcoméac
tonnain oimeac báir!

Tá bualaó bar ar íleapairb éiréann,
bualaó suasac tpiuasg gan téaimonn—
O'iméig uairne uainn le héigean,
Fuairí árí gcapa báir.

Ír balb labairt lag na gaeóilge;
Cáill í cunghain pionn na féile;
Do leagao luam reapi-buan a cléibe,
Fuairí a capa báir.

Do chleaoó teanga íaimí árí oípe,
Chleaoó í rapaioirí do míub,
Tá írí pann ó lann geupí nímneac,
Fuairí a capa báir.

Cap oéaprao féin? mo leun na tuapa!
Táim gan gaoir, go oítleac ruaiac,
Ní'l pinn am'íann, mo gheann do ruaoac—
Fuairí mo capa báir.

A capa éaoimí oéig-ghníní MicCliaibair
Náirí buirí oéet ná oíoeet ná oiaimair
O'ionao aét í bpoáirí liaig-fíir
Neime—bpiuigean gan báir.

Comac, oéieaoó na Samna, 1894.

[Ní táimig linn an uan ro do éurí fá
élo an mí re do gab éapainn.]

seaoína.

(Arí leanaim.)

Peg. Dé beacá-ra,¹ a Cáit!

Cáit. Go maipirí-re, a Peg! Ní veipim
ná² go bpiul² topac agam anoet.

Peg. Ambapa, tá, topac agat oíea go
léirí aét arí³ Síle big.

Cáit. Cionnuirí⁴ o'féapainn topac a beir
agam arí Síle 7 í annro í gcomnuiríe agat?

Síle. Beirí topac arí gac don-ne^d anoir
aici ó tá mac óg agá veipbíríir.

Peg. Éirí, a éoice. Cionnuirí tá Nell, a
Cáit?

Cáit. Tá ír go hana-mairí,⁵ a Peg, 7 tá
an leanb go mairí leirí, 7 ó go veimín 7 go
veapbēa, a Peg, íré an leanb ír veirí 7 ír
gleoiríe 7 ír síle a connaipiríir⁶ ínam do'
fíiríir cinn é, 7 ír míre a mátairí.

Peg. Turá! Óeapap gupí b' í Nell a
mátairí.

Cáit. Aipnú cnoc aipí mapí rgeul! oáirí
noóic írí leirí. Aét ír míre a bairí é.

Peg. Ailillínú! a Cáit an³ éipioré i¹ tigh, cao baó gáó fain 7 gan é ag toul cum báir? Naó maib an ragaig ann?

Cáit. Aét, go bpeucaró Dia oiminn! cao é rin agam dá máó? Dair noóic, níó naó ionghaó, i¹ ré an ragaig a báirt é, 7 mipe a fearain^s cum báirtí leir, mé féin 7 Séamur. Aét cao a éurí aó' éeann é beir ag toul cum báir, a Peg. Ní 'l aon coimair-tairé⁴ báir air. Dia dá beannaíó! Ná bíóó a eagla oir.

Peg. 'Soó'. Dubhairí¹ aí tóúir² gurí éú³ a mádaí, 7 annrain⁴ gurí éú a báirt é, 7 veirí an Teagar⁵ Chioiróiré ná⁶ féaíóíó aon-ne⁷ aét an ragaig é báirtéó, muna mberéóó ré ag toul cum báir 7 gan ragaig ann.

Síle. Ní veirim ná guríab² amílaró marí tá an rgeul ag Cáit an aimpí¹ reo, ná fearair³ cor léi cao véanfaró lám léi.

Cáit. Fágaim le huóáct, a Síle, go bfuil an ceair agat. Ní fearair³ cor liom cao vo véanfaró lám liom, 7 ní fearair³ féin cao vo véanfaró cor ná lám liom. Dá bpeiréó⁴ é, a Síle, beiréóó áro-éion agat air. Tá oipeao-fain ceana agam-ra air gurí oóig liom go n-íoríó⁵ é!

Sob. Ailillínú, a Cáit! cao é rin agat dá máó? Níorí máit liom go mberéóó puinn ceana agat oimí-ra, má 'r marí rin véanfá liom é.

Peg. Dé beata-ra, a Sobnuit! An bpeacairí¹ Níóia ag teaét?

Sob. Tá rí éúgát an voim¹ i² teaét. Bírí ag bagairí oimí-ra fanmuint léi, aét bí eagla oimí go gcaillpinn aon éúro ve'n rgeul ran³ Séoína

Níóia. Feuc anoir, a Sobnuit! Níorí b'fíú óuit gan fanmuint liom.

Peg. Dé beata, a Níóia! Ní gearántáó óuit. Ní maibair 1 b'rao 'n-a óiaró. 'Seao anoir, a cáilíníó, oimíóíó⁴ anoir annro 1 gcomgairí na teimeáó. Tá an tpiáénóna buille beag glar ann féin. Sin é! B'féoirí anoir go bfuilmíó go feargairí.

Sob. Feuc gurí máit a focuirígeannó Síle

i féin 1 n-aice Cáit, 7 gan eagla uirí go b'píocíóiré i!

Síle. Cogair, a Cáit! cao i an aimm¹ atá air?

Cáit. Tá Eumonn.

Peg. Agus Eumonn a ádaí. Síó é Eumonn Óg. Eumonn Óg Na Fláinn—i¹ bpeag an aimm i² a Cáit. Molaim éú!

Níóia. Agus molaim-re Seoína. a Peg, marí fuairí ré an rparáin 7 ceao tairíang ar. Aét cionnur vo rgarí ré leir an píeice? Nó ar rgarí ré i n-aon éorí leir?

Síle. I¹ baogalaó náirí rgarí ré arí rogí-nam⁶ leir.

Peg. Níorí rgarí ré leir go tóángaoarí aríon go tigh² Seoína. I¹ arí éigín vo bí agaró tabairíó aco arí an mbairle, 'nuairí cónnairí⁷ Seoína aríirí an leant⁸ 7 an b'píó aríam ré n' oirgíul aige, 7 bí ré ra⁹ oimíó¹⁰ 1 n-a bpeacairí¹¹ ré arí tóúirí é. O' féac ré arí Seoína go buiréac, 7 annrain vo rgeinn ré arí a maóairí.

Ba gairíó tóib 1 n-a óiaró rin go bpeacairí¹ Seoína an bean cónnoctuiríge, 7 o'féac ríre leir² arí go buiréac, 7 o'oirgíul a lámí véar 1 gcaoi go bpeacairí³ ré an r'gillíng annró arí éipioré a veáimann, 7 annrain vo rgeinn rí arí a maóairí, reib⁴ marí veim⁵ an leant⁶.

Fé⁷ éeann tamail eile, vo cónnairí⁸ Seoína ag ríubal arí an mbótarí, ioimí⁹ amac, an ouine boét gurí¹⁰ éúg ré an éeao r'gillíng vo. Bí oimí¹¹ an ouine boét leir, aét marí rin féin, o'airíó ré go máit é.

"Ní fearair¹" aríra Seoína 1 n-a aigheao féin, "arí coimeáo ré an r'gillíng a éúgar vo, reib marí coimeáo an bean a ceann féin, nó reib marí coimeáo an leant² an b'píó."

Ní tóiríge bí an méio rin maétnaim véanta aige, 'ná o'iompuig an ouine boét arí a r'áil, 7 éúg a agaró³ oiríó. Vo bí dá veoirí móia ag teaét anuarí ó n-a dá fíúil. Vo rin ré amac a dá lámí 7 íao arí leatáó, 1 oiríeo go bfuairí Seoína maóairí arí a dá veáimann, 7 bíóarí aríon folam. 'Nuairí

connaic⁹ Seaòna rain, agus ré rtiac-
feuchaint⁹ ar an bfeairi noub, aet má agus,
níorí éuiri-ran don trum ann. Níorí leis
ré air go bfeacaró⁹ ré an uime boet.
Nuairí o' feuc Seaòna éarí n-air,^x bí an
uime boet inéighe.

Éiomáineasairí leo. Níorí labairí don-ne'
aco focal. Fé' éuríeas bíosairí ag uenam
arí an oisg. Buail uime de na comair-
panaib úmpa⁹ 7 beannuig⁹ do Seaòna.

"Día 'r Muirí éurí, a Seaòna," arí reir-
rean. "Nac luat ra' lá atáirí tagaighe a
baile ó'n rriáirí, 7 tu do aonairí leirí!"

"Ní raibí puinn⁹ le uenamí agam," arí
reirrean, 7 agus ré rtiac-feuchaint eile arí
an bfeairi noub. Níorí éuirí an feairi noub don
trum ann, 7 annairí do agus Seaòna ná
feacaró⁹ an éomairí é.

Éuasairí irteas. Bí an éatásairí annairí
i n-áice an éinteáirí 7 gan corí curí é ó
ó fág Seaòna í arí maríon. Bí an meál-
bós annairí arí éuríeas, arí an noul gceasna
arí a bfeacaró⁹ ré arí maríon í, 'nuairí baí
ré an uoirí uéiríeasac míne airí. O' feuc
an feairi noub oisg, arí an gceatásairí 7 arí an
meálbós. Annairí o' feuc ré arí Seaòna.

"Airíuig⁹ í ríon," arí reirrean.

Éuasí Seaòna anonn 7 éuirí ré a lámí arí
érom⁹ na catásairíeas.

"Ó!" arí reirrean. "Tá rí ceangailte!"

"Éuirí ré an dá lámí uirí. Éurí arí
rilleas ná feacas a baí airí.

"Ailillíú!" arí reirrean. "Tá rí éomí
uaingean 7 tá an éorí nra' tuairíon!"¹⁰

"Airíuig⁹ an meálbós," arí an feairi
noub.

Éuasí ré ruarí 7 buail ré lámí arí an
meálbós. Bí rí éomí ceangailte de éas
an íalla 7 éiríeas an éloc arí an líc oríon.

Do rías Seaòna 7 éromí ré a éeann.

"Seas," arí reirrean. "Táim ríerí anoir
munab íonann a' rí ríam.¹¹ Ní feasairí⁹ an
tríasgal ná an uoiríon le éeile cas tá le
uennamí agam. Ní feasairí⁹ ó éurí áiríeas
na naoí éfíonn¹² cas do éeasrao. Tá

feasairí áiríeasrao á éeasrao uirí, éuríeas⁹
uime éuríon uem' lom uiríeas áiríeasrao, 7
rúiríerí ré iníerí, 7 beirí⁹ an uiríeas⁹ 'n-a
ceasrao éeasrao im' éimíeall! Muiríeasrao
arí líc mo éinteáirí réim mé gan tríasgal gan
tairí! — b'féiríon, a uime uairíeas, go
bfeasrao-rí an éeasrao baíon uiríeas?"

(Éeasrao de réo.)

TRANSLATION—(CONTINUED).

PEG. Welcome, Kate!

KATE. That you may live, Peg. I don't say but I have first place to-night.

PEG. Indeed you have first of them all, except of little Sheila.

KATE. How could I have first of Sheila, and she always here with you?

SHEILA. She will have first place of everyone now, as her sister has a young son.

PEG. Whist! you hussy. How is Nell, Kate?

KATE. She is very well, Peg, and the child is well, also; and, oh! indeed, and most certainly, Peg, he is the nicest, and the most exquisite, and the fairest child you ever saw with the eyes of your head, and I am his mother.

PEG. You! I was under the impression that Nell was his mother.

KATE. Yerra, a mountain on it for a story! Sure, so she is; but it was I that baptized him.

PEG. Alliloo! Kate of my heart within, what was the necessity for that, and he not going to death? Was not the priest there?

KATE. Ach! May God look on us! What is that I am saying? Sure, a thing not a wonder (of course), it was the priest that baptized him; but it was I that stood to him for the baptizing, myself and James. But what put it into your head he to be going to death? There are no signs of death on him, God bless him! Never you fear.

PEG. Why, you said at first that you were his mother, and then that you baptized him; and the catechism says that no person could baptise him but the priest, unless he was going to death, and no priest there.

SHEILA. I don't say but that it is how the story is with Kate these times, a foot of her's does not know what a hand of her's will do.

KATE. I leave by will, Sheila, that you have the right; a foot of mine does not know what a hand of mine will do, and I do not myself know what a foot or a hand of mine will do. If you were to see him, Sheila, you would be very fond of him. I have so much fondness for him that I think I'll eat him!

GOB. Alliloo! Kate, what is that you are saying? I should not wish that you would have much fondness for me, if that is the way you would do it with me.

PEG. Welcome, Gobnet! Have you seen Nora coming?

GOB. She is "to you" in the door. She was beckoning to me to wait for her; but I was afraid that I should lose some portion of that story of Seadhna.

NORA. See, now, Gobnet, it was not worth your while but to wait for me.

PEG. Welcome, Nora! It is not to be complained of for you; you have not been far behind her. Come, now, girls, move up here into the neighbourhood of the

fire. The evening is a degree cold in itself. There! Perhaps now we are rather snug.

GOB. See how well Sheila settles herself near Kate, and no dread upon her that she would be pinched.

SHEILA. Whisper, Kate! What is the name that is on him?

KATE. It is Edmund.

PEG. And his father is Edmund. Young Edmund—Edmund óg O'Flynn! It is a fine name, Kate. I congratulate you!

NORA. And I congratulate Seadhna, Peg, because he got the purse, and leave to draw out of it. But how did he part with the rake? Or, did he part with him at all?

SHEILA. It is to be feared that he did not part well with him.

PEG. He did not part with him until they reached Seadhna's house.

They had hardly turned their faces towards home when Seadhna saw again the child, and he having the loaf of bread under his arm, and he was in the form in which he saw him at first. He looked at Seadhna in a very thankful manner, and then vanished out of his sight.

It was a short time for them after that until Seadhna saw the barefooted woman, and she also looked at him most thankfully, and she opened her right hand in such a way that he saw the shilling there on the heart of her palm; and then she flew out of his sight in the same way as the child did.

At the end of another while Seadhna saw, walking on the road out before him, the poor man that he gave the first shilling to him. The back of the poor man was towards him; but, even so, he knew him well.

"I don't know," said Seadhna in his own mind, "has he kept the shilling I gave him, just as the woman kept hers, and as the child kept the loaf."

No sooner had he that much reflection made than the poor man turned on his heel and gave his face on them. There were two large tears coming down from his two eyes. He stretched out his two hands (and they) wide open, so that Seadhna got a view of his two palms, and they were both empty. When Seadhna saw that, he gave a side-look at the black man; but, if he did, (the black man) did not take any notice of him. He did not let on to him that he saw the poor man. When Seadhna looked back again the poor man was gone.

They drove on: none of them spoke a word. At last they were making towards the house. One of the neighbours met them, and saluted Seadhna: "God and Mary with you, Seadhna," said he, "how early in the day you are come home, and alone too." "I had not much to do," said the other, and he gave another side-look at the black man. The black man did not take any notice of him, and then Seadhna understood that the neighbour did not see him.

They went into the house. The chair was there near the fireplace, and not a stir put out of it since Seadhna had left it in the morning. The *malvogue* was there, hanging in the same position in which he had seen it in the morning when he took the last fistful of meal out of it. The black man looked at them, at the chair and at the *malvogue*. Then he looked at Seadhna: "Remove that," said he.

Seadhna went over and put his hand on the back of the chair. "Oh!" said he, "it is clung!" He put the other hand on it. It failed him to take a turn or a bend out of it. "Alliloo," said he, "it is as firm as the leg in the *tuairgín*." "Remove the *malvogue*," said the black man. He went up and put his hand on the *malvogue*. It was as clung to the side of the wall as the stone would be on the ice.

Seadhna paused and bent his head. "There!" said he, "I am done for, now if ever. I don't know in the world, nor in all creation, what I am to do—I don't know from the Five Heights of the Nine Hosts what I shall do! No matter how good the care I take of it, some person will come, and, in spite of my most extreme efforts, sit in it, and the world will be in red war around me! I shall be slain on the flag of my own fireplace, without pity, without compassion!—Perhaps, sir, you would be able to take the malediction off them?"

(To be continued).

NOTES.

[It is as well to mention here that *Seadhna* may be pronounced *Sheina*, with the same vowel-sounds as in the word "final."]

'*Óe beata-ra*, also *Óe oo beata*, *Óe ao' beata*, "you are welcome;" *Óe 'n-a beata*, "he is welcome;" *Óe 'n-a beata*, "she is welcome;" *nápa Óe oo beata*, "never welcome you;" *nápa Óe 'n-a beata*, "never welcome her;" *Óe 'n-a mbeata*, "they are welcome;" *Óe beata gáir-a Óe*. The full meaning is, "May all the good results of this kind visit of yours go into your life." Literally, "may there be in your life off it!" *Óe*, off it, *ao beata*, in your life. [This may be a correct interpretation of this formula, so grammatically obscure. What goes to strengthen it is, that the usual way of expressing "result, consequence," in older Irish is by means of *oe* with the verb *beat*.]

Ir tpuag a ní naptá oe 'n-ap noalcánab sgátaige.

Sad is the result for us,

Us, the foster-sons of Sgáthach.

Compac fíu Óhiad.

(*naptá*, *no-ap-tá*, which is for us; *ap*, infixed pronoun 2 plur., in Middle Irish). Lit., "Sad is the thing that is for us from it, in our foster-sons of S."

fíu ap a nemoenam oe maile méite moiléite.

There results, for not holding it (the Fair), Baldness, corpulency, gray hairs in youth.

Modern, "*tá ap a naim-óeanam oe maile, méite moiléite*," the punishment threatened for the Leinster kings, who neglected to hold the great triennial games at Wexford. *tá oe*, *fíu oe*, occur in hundreds of passages in Mid. Irish, expressing consequence. Hence, *nápa óe ao beata* might mean *ná paib ao' beata oe*, "may your life have no (good) result from it!" &c.

On the other hand, the salutation, *Óia oo beata*! a *mhuie*, is used to translate "Ave Maria," not only in recent publications, but in the works of such masters of Irish as Gernon (author of *parphar an anna*), Aodh Buidhe MacCúirtin and Donlevy. In Connaught, the salutation, both in the prayer and in ordinary speech is '*Óe oo beata*, '*ré bui mbeata*, &c., showing that whether the word *Óia*, *Óe*, is corrupted into *ré* or is avoided through reverence, at all events the popular instinct of the meaning is clearly different from what Father O'Leary understands by it. Moreover, in Connaught Irish and in older written Irish, so far as I have observed, the vowel in *oe*, "off it," is short. In Connaught, *oe*, *oi*, are short, and *oo*, "to him," is long. In Munster generally *oe*, *oi*, long, *oo*, short.]

² *ní oeiupm ná go bpuil*, I don't say but there is, I think there is.

³ Note the article instead of the pronoun *mo*.

⁴ Nouns can be used adverbially to express direction, distance, time, &c. *Cár gabair éugainn? an bócar anois.* "In what direction have you come to us? The road from the east." No preposition is understood in the Irish. [*Tá pé míle uainn*, he is a mile from us; *bí pé i gCorcaig lá*, he was in Cork one day; *éainis pé Dia luain*, he came on Monday.]

⁵ *ní gearánta túit*, "it is not to be complained of for you," "you have not done badly." [This form, the participle of necessity, survives to some extent in Munster: *ní tógas orm*, "it is not to be raised on me," "I am not to blame." See *beirte*, vocab., *Three Shafis*.]

⁶ *ar poḡnam*, "well," "doing well," differs slightly from *go maí*, and implies progress towards good.

⁷ *Ornué*, "shape, aspect" [evidently a form of *orpéac*].

⁸ *peirb*, "just as" [a very ancient word in this sense].

⁹ *Sejac-peucáint*, "a drag-look," in which the eyes are strained sideways.

¹⁰ *Tuairgin*, a kind of mallet made of a round block of wood, one end being thinned off to form the handle (cor), which accordingly cannot be pulled out or loosened.

¹¹ *Táim péir*, "it is all over with me." *Munab ionann a'í riath*, "if not the same as ever before." "I may have escaped before, but now there is no escape." *Munab ionann a'í*, a common locution. *Eirceócar mipe*, *munab ionann a'í fear na caorac beirbte*, "I shall be refused,—a thing that will not happen to the man with the boiled mutton."

¹² Perhaps the heights of Heaven and the nine choirs of angels are meant.

Peasair Ua Laoḡairpe.

[Some notes on dialect in above: *aná go bpuil* (Munster)=*naé bpuil*. ¹ The writer says that this word is pronounced *ap*, with *p* slender, in Munster. Some competent observers state that in Connaught the vowel-sound is as in *ap*, but the *p* is broad, and that there is a clear distinction between the sound of *ap*, "on," and *ap*, "on him, on it." J. H. Molloy, in his Irish grammar, represents the Connaught pronunciation by *op*. ² *Cionnur*, pronounced *connur*. It is wrong to suppose that this word represents *cia* an *nóir* or *cia* *nóir*. It is formed of *ca*, "what," and *ionnur*, "manner, way," now obsolete, except in the locution *ionnur go*, "so that." *aḡac aon-ne*, for *ḡac aon-neac*, *ḡac aon uinne*. *e ana-maí*; the prefixes *an*, "very," *pean*, "old," and some others, take a euphonic *a* after them in Munster. ³ *Chonnaipceir*; for *Chonnaipceir*, *Chonnaipceir*, *Chonnaipceir*. This lengthening of *ir* into *oir* is common in Munster—*an bpeacair* for *an bpeacair*, "have you seen?" *Chualair* for *Chualair*, "you heard;" *éanagair* or *éanair* for *éan(aḡair*, "you came." ⁴ *Seapaim* is used as a root instead of *fear*—*Seapaim fuar* for *fear fuar*, "stand up!" ⁵ *a don*, meaning "any," can precede a plural. [*Ap oḡair* for *ap oḡair*. ⁶ *Tu* often with short *u* in Munster. ⁷ After a broad letter, *rin* becomes *rain*, *fan*, in Munster. ⁸ *ná* without eclipsis for *naé*, which eclipses in present-day Irish. ⁹ This old verb is now confined to Munster usage, and generally is used negatively or interrogatively: *ní feasair*, *ní feasair*, "I do not know;" *ní feasparóir* (see note ⁷), "you know not;" *an bpeasparóir*, "do you know?" *ní feasair pé*, "he does not know;" *ná feasair pé*, "that he does not know," or "does he not know?" *ní feasparaim*, *-abair*, *-asair*, "we, you, they, do not know." ¹⁰ *Oiaró*. In Munster *io*, *ig* are usually pronounced *is*, as *cis*, "house," pronounced *cis*. There are some exceptions, where *ó* and *ḡ* are silent, as *amhlair*, "how, thus," and the ending of 2 plur. imperative, *oḡairóir*,

"draw ye near!" In North Connaught the *y*-sound of final *ó* and *ḡ* slender is often clearly heard at the end of a word, just as at the beginning: *n-a óiaró*, "na yeeá-y." This is, perhaps, the most correct sound; it is certainly the most consistent. ¹¹ *foeupigeann*: in Munster the relative forms of present and future, *foeupigeair*, *foeupócar*, are nearly obsolete. In Connaught, the *r* is added to the ordinary present, *foeupigeann*. ¹² *Ann* is here feminine: properly *casó é an t-ann* *acá air*? ¹³ *Chonnaipce*: the forms without *p*, *connac* or *connacair*, *connacair*, *connac*, &c., though boycotted in grammars, are in common use, and are quite correct. ¹⁴ *peacair* for *pacá*. This form, and not *connacair* or *connac*, is the right one after *ní*, *naé*, *an*, *go*, &c., yet is strangely omitted from some grammars. ¹⁵ *Leir*, often with a before it, a *leir*, is used in Munster in the sense, "too, also." In South Connaught, *pneirín* (Old Irish, *pneirín*, "in addition to that") is used in the same way. ¹⁶ *so óein*, *so óin* is used for *so rinne*, *níop óin* for *ní óeapna*. ¹⁷ Munster *pé*, *raoi*; Connaught, *raoi*, *pó*; Ulster, *pá*, "under." The classical forms are *po* and *pa*. ¹⁸ *Roinnir* for *roinne*, "before him." ¹⁹ *Sun*, *go*, in this (Munster) usage must on no account be identified with English "that." It represents an older locution, *aḡ a*, *aḡ air*, "at which," as in the sentence, *an fear aḡ a bpuair a mac báir*, "the man whose son died," the man with whom his son died," there being no Irish word for the possessive relative, "whose." In Munster *aḡ a* became *go*; in Connaught and Ulster it became *a*,—*an fear go bpuair*, *an fear a bpuair*, &c. This locution became ultimately extended to many expressions in which the original *aḡ a* might seem out of place, as *an uinne sun* (*aḡ air*) *éus pé an rḡillings so*, "the person (with regard to) whom he gave the shilling to (him)." ²⁰ *oḡom* for *oḡuim*. ²¹ *car n-air* for *car air*; in Clare, *oul air n-aḡair* for *air aḡair*. ²² *Umpa*: in Connaught, *buar* *uine fúm*, "a person met me." ²³ *pá* has supplanted *um* in a number of usages, as *tráct pá níó* for *um níó*, "about something," *pá noolaig* for *um noolaig*, "about Xmas." ²⁴ *punn* (Munster), "anything of consequence, much" (in negative phrases). Probably from French *point*.

Learners ought to mark well all dialectical differences, as these, though usually trifling, are often an obstacle to learning the language orally. The chief characteristics of Munster Irish are largely exemplified above.]

abrán ḡráda.

An Gabair Donn cct.

Ponn—"Cappair Shonn."

Atáim pá ḡpuaim ó connacair tú,

A cáilín éuim de 'n íolt donn péiró;

Óir pug so fúile ḡpuma uaim

Mo neapc, mo lút, mo meirneac tpeun.

Nóir bim aḡ riubal 'ran oróde fuair

An níó, lé fúil im' éiríde lag tpeirḡ

So bpeirfinn tú aḡir, a púim,

So ḡclunfínn fuaim binn fuairc so béil.

Ocón-i-eó! mo épeac! mo bḡiún!

Náe liom i ḡconnuirde tú maí púim;

Éirte, éirte lem' glóir, 'r ná bí go véo',
 A bláirín óis, aḡ magao fúm.
 Tabairt ghlóir gan go dam fearoa, a rtoir,
 Cuir átar móir im' éiríthe inoú,
 Tabairt rmiḡeao óirua dam a' r pós,
 A' r iuaig an gleo i b'fao 'b'fao uaim.

Naḡ raoileann tú, ghró móir mo ghruiam,
 Go b'raḡaim-pe ruiaricear ráim' dom' éiríthe
 i rmaoinitib' ruiamneaca ráim'-fuiaric'
 A bíor go buan im' éliab iriḡ?
 Ó mairon éuin go hoiríthe fuiaric
 Iré ro múnear dam-ra ríḡir
 Sur tú mo iún, mo múnin, m' uan,
 A bláir an ubail—éirte, éirte lem' guríthe!

Tá glóir ná ghréine ar gac taobh—
 'Sé túr an lae rá fult aḡ teac!
 Ó bí-pe féim dam mar an ngréin
 Aḡ rḡarpeao féim ghl óim gan bac.
 Beirítheo átar gléirgeal oirann aiaon
 'Dá noéaríá féim "Ir tú mo fearic,"
 'S ní beiríonn ríeríḡ, áct láiríonn ríeun
 Im' fúiríthe leu' taobh ó rin amac.

DOMNALL O'LAOGAIRE AGUS NA MNÁ SIÓE.

Do bí gaoil aḡ Míceál Ó'Concubairt aḡur
 a bean le beag-naḡ gac uile óuine 'ran
 bparáirte—oo bí, mar a veirítheo na com-
 arpar, eariball ríao aca—aḡur ar mairon
 lá ar n-a báirac oo bí comríonól móir
 bailíḡte rimíoll an ríḡe, ríeríthe éun uil
 'ran ríeríthe. Do bí ríao go léir aḡ cur
 ríor aḡur aḡ bíoan mar gheall ar an
 "rḡaric" oo leis Domnall ar aḡ an
 ríarim an lá ríomíe rin; áct níor b'fíao
 gurí eáiríḡ féim ar an b'fíao. Do ríubal
 ré irítheo i mearḡ na ríaoime aḡur oo con-
 bairí féim ríar a éann, mar oo bí 'ríor aḡe
 go ríarí ríao aḡ á gheiríao éom mún le
 tobac. Do beannuig cur aca oo, áct oo
 bí ríeríall ar éun eile aca, aḡur o' ríom-
 puríḡ ríao a gcul air; áct níor bac ré leo.

"Cao o'éiríḡ óuine inoé nó cao oo éin

tú?" ar ríaoarí b'acac, "Naḡ móir an
 ríeríthe oo bí oir, a 'Domnall? Tá tú rá
 óirítheo mear anrío inoú."

"Naḡ cuma óuine anoir, a ríaoarí?" ar
 Domnall. "Rá óirítheo mear aoirí tú? tá
 'ríor aḡur go mairí go b'fíal mipe anrío gan
 ríleaoácar ríob. áct fan go ríol aḡur
 ríeríthe tú go mberí an-báirí aca liom ar
 ball: ná bí ar an ríeríḡe. B'féiríonn go
 mberí ré i gcomur uile conḡrao oo éab-
 airíthe dom."

Ómíeríḡ Domnall irítheo 'ran teac ann-
 ran, aḡur o'fás ré ríaoarí aḡ ríarim
 amuig aḡ beiríon an ríḡe, aḡ ríeríarí n-a
 óiríthe aḡur aḡ eiríao a éinn.

"Conḡrao oo éabairíthe oo, an n-eao? cao
 'n-a éaoiríthe airíú? Ó, tá an ríabail ríarí air
 inoú; buairíann ré an "oá 'liam 'Dacron"
 amac 'r amac; go b'fíaríonn mo ríḡearína 'Díao
 oir, a 'Domnall!"

Iuaí oo éuarí Domnall irítheo, oo buairí
 ré a óiríonn leir an teine aḡur o'fíerí féim go
 gaurí ar an "nḡaríḡríerítheo," áct an ríam ro
 oo b'fíarí féim an gaurí ríao le hobairí móir,
 aḡur oo conḡbairí féim iríḡe i; áct ar a ríon
 rin féim, oo bí ríerítheo aḡ b'fíeríao amac
 ar a ríeríthe.

Óiríarí féim ar ríean-bean oo bí 'n-a ríeríthe
 ar a ghríḡa aḡ an teine eia an ríam oo beirí-
 theo an leaoab ríeríthe éun uil 'ran éomíra,
 aḡur uibairí rí, i gceann leao-uairíe eile
 nó mar rin.

"Tá ré i n'am ríomíra ríomíḡeao, irí ríeríḡ
 liom," ar Domnall aḡur oo éarí féim ríerí
 irítheo ar an gclíabán.

Do éuarí féim amac anrío aḡur oo éur
 féim irítheo eia móir móna, aḡur éirí go ríarí
 teine mairí ríor éeana, oo éurí féim ríor an
 móir aḡur níor b'fíao go ríarí na ríaoime
 aḡ cur alluir leir an meuo ríarí oo bí
 airí. Níor éurí Míceál ríom ar bí ann,
 mar oo bí féim ríerí-cinníthe go ríarí Domnall
 boct éaoiríom, áct uibairí féim leir na
 múníthe oo bí iríḡe, an leaoab oo éurí i
 gcoirí le haḡarí na ríeríaríthe.

O'fíeríarí Domnall an oá óóiríthe aḡur

éarpuing ré amac an teine ar nór go iarb
poll mói taoib íarí se, agus annan, dub-
airt ré leir na daoimib do bí ag déanao
iongantair se:

“Tá ribre go léiri ‘am’ marluḡaḡ agus
ag bíodán oim-ia ó mairim mbe. Tá rib
cinnse go bfuilim iméighe ar mo céill, aḡ
nílim, buídeacair le Dia! Agus anoir a
míicéil Uí Concubair, feicé ar an iuso atá
rá tóiraim annio agut!”

Leir rin do eus ré iarruacé cun gheim
o’fagáil ar an “ngairgídeac” aḡ do bí ré
rin iio-épario do, agus ar oúnao do íul,
do éin ré gearrífiaḡ dub ée féin, agus le
rḡieao uatbárac o’airig na daoime mile ó
baile, do léim ré ar an gclabán, agus
amac leir ar an nioiruar mar iúde gaoite
agus an mairiaḡ ‘na diaḡ agus na bua-
caillíde óga ‘na diaḡ rin airíre. Aḡ do
eus an gearrífiaḡ na cora uatá go léiri
agus ní faca riao ní ba mó é. Ir oóca gur
cuní ré leiteao an cúnatae ioiri é féin agus
Domnall go háirighe.

Níor airig donuime iuam a leitéirde
gleo a’r do bí, nuair léim an gearrífiaḡ
imearḡ na mban. Tóiruarig riao ag rḡiea-
daoil agus do éuair curo aca i luige. Do
faoil na daoime amuirig go iarb Domnall ag
éirighe níor meara, agus go iarb ré ag
marbaḡ na mban; agus nuair do iúe riao
irteacé cun iéirig do éanao, fuair riao an
clabán pollaim agus Míicéál agus gheim
aige ar Domnall agus é ag iarruacé air ar
ron anama a atair, cá iarb a leanab.

“B’fuiro’ aicme,” aubairt Peaoar
baacá, “go iarb níor mó eolar aige ná
leir ré air i taoib an iuso grianna rin do
iúe amac ó éianab. Agus anoir, a Domnall,
má tá aon tuairarḡ agut ar leanab Míicéil
Uí Concubair, tabair uair é agus beannaḡ
Dé oir! B’fui’ íoir agut cá b’fui an
leanab?”

“B’féirir go b’fui agus b’féirir ná fui.
Aḡ fan go focair anoir go b’feicir mé.”

O’iméirig ré amac agus do cuní ré teac-

taire rá éin a mair ar agus an leanab
agus éairig í gan moil. Do tóg Domnall
an leanab ó n-a mair ar ag an ioiruar, agus
do éairbeán ré ioir-na daoimib é. Do eus
an mair ar boḡ léim ar a coru le háir,
agus ir iongantacé ná iúe í an éir-
cuní; agus ar an taoib eile, do bí
Míicéál ag pógaḡ agus ag éiracé lán le
Domnall agus ag tabairt buídeacair do
agus leir-rḡeul i taoib na oiré-bairmála
do bí aige air.

B’éirir do Domnall annan an rḡeul
do mairirig ó éir go beiracé, agus ‘nuair
do bí ré éiréirighe, i n-ionao tóiraim
agus ióiruar, ir bairfeir do bí aca.

O’fár an leanab fuar agus beiracé
fear b’irag láririg ée, agus do bí ré éir
ceanaimar ar Domnall a’r do bí ré ar a
atair féin. Nuair do éairig an oiré-
airirig, do b’iracé Míicéál O’Concubair ar
a éir talim an agus o’iméirig ré féin 7 a
bean agus Míicéál Óg—ré rin an mac—
anonn go h-Américá, agus bliacáin nó do
‘na diaḡ rin, ‘nuair do cuní ré an bean
aoirua. do lean Domnall iao agar do eus
riao congnaḡ o’á éirle cun maracóirig ían
tírin rin. Do bí an t-á oiré. Tá Míicéál
Óg ioiru agus é gan uiréirburó an t’aoirig
air. Tá ré éir iairóir le r’ionnir ar
níl gheim ar bíe ar an airigir aige. Níor
ionnirig ré a éul iuam ar donuime ó éiracé
an éirir agus bídeann céao mile fáirte
aige ioirin na daoimib a éirgeann anonn ó’n
taoib ío. Beir riao go mberó ré ag teacé
abaile an bliacáin ío éirann cun aon
iuracé amáin o’fagáil, iul a b’fagáḡ ré
bár, ar an áir ann ar bair Domnall é se na
máirib Síre.

Níor íoir Domnall iuam. Tá ré cupiré
le tamall mar anoir, agus ar an leacé do
cuní Míicéál Óg ór a éann tá na focair
ío le íeiréir:

Domnall O’Laogairie

an fear do buair na daoime maré.

(Círic).

TRANSLATION.

Michael O'Connor and his wife had relationship with nearly every person in the parish—they had, as the neighbours used to say, “a long tail”—and on the morning of next day there was a great assemblage gathered round the house ready to go in the funeral. They were all *putting down* (talking about) and backbiting Daniel on account of the burst (of laughter) he let out of him at the wake the day before that; but it wasn't long till he himself came on the sod. He walked in among the people and he kept up his head, for he knew well they were cutting him as fine as tobacco. Some of them saluted him, but there was churlishness on another share of them, and they turned their backs on him, but he didn't meddle with them.

“What happened to you yesterday, or what did you do?” said Peter Bacach. “Isn't it great the foolishness that was on you, Daniel? You are under bad favour here to-day.”

“Isn't it indifferent to you now, Peter?” said Daniel. “Under bad favour you say! You know well that I am here independently of them. But wait awhile and you will see that there will be great friendship with them for me by-and-by: don't be out of the way, maybe it would be in your power to give me some help.”

Daniel went into the house then, and he left Peter standing outside at the gable of the house looking after him and shaking his head:

“To give him help, is it? For what reason, *aroo*? O! the d——! is behind on him to-day; he beats the two William Daxons out-and-out. May my Lord God help you, Daniel!”

When Daniel went in he *struck* his back to the fire, and looked sharply on the “hero,” but this time he bruised down the laughter and kept it inside; but for all that a smile was breaking out on his eyes. He asked an old woman who was sitting on her hunkers at the fire what time would the child be ready to go in the coffin, and she said, at the end of a half an hour, or that way.

“It is time for me to begin, I think,” said Daniel, and he threw an eye in on the cradle.

He went out then and brought in a great basket of turf, and, though there was a good fire down before, he put down the turf, and it was not long till the people were perspiring with the (share of) heat that was out of it. Michael took no notice of him, for he was *not* certain that poor Daniel was “light;” but he asked the women who were inside to put the child in readiness against the funeral.

Daniel opened the two doors and drew out the fire in a way that there was a big hole behind it; and then he said to the people who were making wonder of him:

“Ye are all slandering and abusing me since yesterday morning. Ye are certain that I am gone out of my mind; but I am not, thank God! And now, Michael O'Connor, look on the thing that is under a wake here with you.”

With that he made an effort to get a grip on the “hero,” but he (the “hero”) was too quick for him, and, on the closing of your eye, he made a black hare of himself, and, with a terrible shriek that was heard a mile from home, he leaped out of the cradle and out with him like a “fairy blast,” and the dog after him, and the young boys after him again. But the hare brought the legs from the whole of them, and he was not seen any more. I suppose he put the breadth of the county between himself and Daniel at any rate.

No one ever heard the like of the confusion that was when the hare leaped among the women. They began to

scream, and some of them fainted. The people outside thought Daniel was *getting* worse, and that he was killing the women; and when they ran in to make peace they found the cradle empty, and Michael (and he) having a grip of Daniel, (and he) asking him for the sake of his father's soul where was his child.

“It was easily known,” said Peter Bacach, “that he had more knowledge than he let on about that detestable thing that ran out awhile ago. And now, Daniel, if you have any information about Michael O'Connor's child, give it from you, and the blessing of God on you! Do you know where is the child?”

“Maybe I do and maybe I don't. But wait awhile quietly until I see.”

He went out and sent a messenger for his mother and the child, and she came without delay. Daniel took the child from his mother at the door and showed him to the people. His (the child's) mother gave a leap out of her body with joy, and it is wonderful she didn't smother the creature; and on the other side, Michael was kissing and shaking hands with Daniel and giving him thanks, and excuses for the bad opinion he had of him.

It was necessary for Daniel then to tell his story from beginning to end, and when he was finished, in the place of a wake and funeral it was a wedding (*i.e.* a feast) they had.

The child grew up, and a fine strong man was made of him, and he was as fond of Daniel as he was of his own father. When the “bad times” came, Michael O'Connor was broken out of his (share of) land, and he, his wife, and young Michael—that is, the son—went over to America, and a year or two after that, when he buried the old woman, Daniel followed them, and they gave help to each other to find a living in that country. The luck was on them. Young Michael is to-day (and he) without the want of the world on him. He is as rich as a prince, and he has no hold in the world of the money. He never turned his back on a person from the County Clare, and there is a *cad mile faillte* with him for the people who go over from this side. They say he will be coming home this year coming to get one sight before he dies of the place in which Daniel took him from the fairy women.

Daniel never married. He is buried for a good while now, and on the monument young Michael put over him, these words are to be seen:—

DANIEL O'LEARY,

The Man who beat the Good People.

(THE END).

NOTES.

ag cup ríor, “talking about;” *lit.*, “putting down.”

bíobán, “calumny, falsehood, lies.”

Doiceall, “churlishness.”

báir, “affection, friendship.”

an óa 'liam Dacron, two fictitious characters who bore an unenviable reputation in West Clare.

ar a ghuga, “on her hunkers.”

Deag-cinnce, “positively certain.”

Le h-agháir na roghaí, “in order to, with a view to.” See note on “agháir,” *Trí Bíor-Ghaoite*, page 301.

ríor gaoite, “a fairy wind.” Often applied to a sudden gust of wind, which, on a calm summer day, sends the dust on the road, or the hay on a meadow, whirling up into the air.

féiteas, “harmony, reconciliation.”

an vpoe-aimp, “the bad times,” referring to the years '47-8.

uipéarbur, pron. upura in Clare; “want, need, indigence.”

Tomás O'h-aoosa.

ANECDOTA FROM IRISH MSS.

XIV.

MS. R.I.A., $\frac{23}{P.3}$ fo. 14a.

Cf. Leabhar breac, p. 261a.

1. Ταίβηετ ουιτ' α κοίβηνα
co ούιτ ιρ co λήη,
ní ζαβα α n-αλμπανα,
míνα βετ ουτ' ηέιηη.
2. Για ζαβα α n-εοπερετα,²
νιρ μόηι λατ α ηεηε,
αμáηι βίο τεηνε βετ φοηε,
φοηνοάιε³ φότ ηεηε.
3. Οοημβέηια το άίζεοαηβ,
εηο ηιέν ηό εηο ηιύαζ,
οοημβέηια το βοότάναιβ,
ό ná ηηύέ⁴ α λύαζ.
4. Οοημβέηια το ηεηόηιαηβ,
το ηεοβαηβ—ní ηηέε—⁵
ηίη-ταιβηε το ηεοτáααηβ
λαημ-βέ ημυτ ηέε.
5. Εηη έάιηι, εηη έοαβηα,
co ceηηηαη, co cóη,⁶
co η-νίλζυο⁷ caé αηεηηοε,
ηίλ, βιαη, ηηο bóη.⁸
6. Co ηίε ηηη caé coηβεηεαη,
co η-ηεεα ηάηη,
co ηάηηεηη ηύαααé,
ηηάέ⁹ τιαζαηη το λάηη.
7. Όά έέτ ηέέέταηη ηηη βιαη
caéα οηα το ζηέη,
ηα ηηί cóκαηε το ζαβάιλ,
ηη φοηάιι¹⁰ ηη βέη.
8. Μαο áιλ ουιτ co ηέε ηη ζηιάηο
φο μάη Σπηηοα ζλαη,
ní coηα [ocuy] ní λυηζι
λα τύαααηβ ι ταηε.

9. **Ν**ί παῖς περὶ μόρι¹¹ αὐ' ὄρωσι
αὐτ' περὶ Θεοῦ ἀνάμ,
ὕαιρ ἢ γλῶσσιν ἢ κοίτῃ οὐα τέξ,
βασ γλῶσσ¹² νο τέειρ οὐα.
10. **Π**εὶ δὲ ἀκομῶσθαι ἢ πο
'ῖαν περὶ πύργου φοβῶμαι,¹³
ὡς παρὰ τὴν, ἢ ἐκταίη,
ἢ ταυμιτέετα[ισ] τηλάδ.¹⁴

TRANSLATION.

1. Let them make their confessions to thee
Sincerely and earnestly.
Do not take their alms
Unless they do thy will.
2. Though thou take their offerings,
Let not their love be great with thee ;
As it were fire that were on thee,
Scatter them (to those) under thy power.
3. Thou shalt give them to guests,
Be they powerful or be they wretched ;
Thou shalt give them to the poor,
From whom no reward for it is found.
4. Thou shalt give them to old men,
To widows—no falsehood.
Do not give them to sinners
That have store of wealth.
5. Without loud joy, without murmuring,
With meekness, with lamenting,
With forgiveness of every wrong,
That is, that will be, that was.
6. With peace towards every neighbour,
With great fear,
With proper confession
When one goes to absolution.
7. Two hundred genuflexions at the Beati,
Every day continually
The three fifties thou must sing—
The custom is not too heavy.
8. If thou wishest with great love
To be under the yoke of the pure Spirit,
Do not sleep and do not eat
With lay-people in a house.
9. Let there be no great love in thy heart,
Save love of God only ;
Since pure is the body to which it goes,
Purely shalt thou go to Him.
10. Whoso fulfilleth not this,
Which in the Scripture I found,
He is not a priest, he is an outlaw,
He is a wretched transgressor.

KUNO MEYER.

¹ ἰ. παρὰ τ. ² Sic LBr. almyra, P.
³ φορναίλι, P. φορναίλε, LBr. ⁴ ημερσιν, LBr.

⁵ *Sic* LBr., βέτ, P. ⁶ *Sic* LBr., τάι, P.

⁷ Sic LBr., ρλητηρ. P. ⁸ hái. P. ποσὸhói. I Br.

⁷ Sic LBr., ολιγοσ, P. ⁸ βάι, P., ποτοβόι, LBr.
⁹ ταν, LBr. ¹⁰ Sic LBr., φαλάιρ, P.

⁹ ταν, *LBr.* ¹⁰ *Sic LBr.,* γαλάτη, *P.*

¹¹ βυαν, *LBr.* ¹² *Sic LBr., om, P.* ¹³ φορμαδιρ, *P.*
¹⁴ τρυδιξ, *P.*

PROVERBS—MUNSTER.

(Mr. P. M'Carthy, Clohane Castle).

1. Seapain fada ar coraib laza.
Standing long on weak feet.
[Feiteaib fada 7c. in Beara.—p. O L.]
2. Munneac lágac, laigneac rpleadac.
Munsterman loquacious, Leinsterman obsequious.
3. Faolig a maibai gear na caoirig.
February kills the sheep [Faolig in Béara.—p. O L.]
4. Ní gearánta dom, ar nór éir na coire bhirte.
I shouldn't complain, like the man of the broken leg.
["Ní gearánta dom," arfa fear na coire bhirte, that is, though matters are bad enough, yet they might have been worse; gearánta is a remnant of the O. I. participle of necessity, of which instances still exist in Munster.—p. O L.]
5. 'Sé a dícioll meac.
If things come to the very worst, they cannot go beyond failure.
[Sé dícioll an rgeil meac.—p. O L.]
6. I'p úr rtiail do leacair éinne eile.
One is generous with what is not one's own (*lit.*, soft is a piece of leather belonging to another). [I'p úll 7c., úll=oll: maí gíoll has become maí gíull; or cionn, or ciún; and why not oll, úll?—p. O L.]
7. Solur fé beal baibce.
A light under a kieve turned upside down. [Rún 7c. in Béara, that is, a secret that will leak out.—p. O L.]
8. Níl acé rárí mómam 7 leanrao éu.
It is merely, haste thou before and I will follow thee—that is, death at farthest is near to the youngest of us.
9. I'p fearrú déiríonaise ná m'ó déiríonaise.
Better late than never.
10. Carraí na baime ar a céile, acé ní carraí na cnoic 'ná na pléibce.
People meet, but hills and mountains don't meet, that is, don't ever do one a bad turn.

11. Tapraí[n]geann taitige toil,
Acé tapraí[n]geann taitige loct.
Practice draws desire on,
But practice [too] draws crime on.
[Taitige meuvuige ar toil,
Taitige meuvuige ar loct.—p. O L.]
12. Comrád ban ar éleir.
The conversation of women on a cliath, *i.e.*, a wickerwork kind of seat near the fire.
[To which is added, in Beara, Comrád ná bíonn méir.]
13. I'p teann gac maorad ar látaí a tige féin.
Valiant is every dog on the site of his own house, that is, confidence is a good part of success.
[I'p teann gac maorad gearr ar uirlár a tige féin, in Beara.—p. O L.]
14. Ní déiríonaise moísa ó méiríoc.
There is no better selection than agreement or peace (*lit.*, Selection goes not from agreement).

(To be continued.)

NOTES AND QUERIES.

(60). See October's *Journal*, pp. 110, 111.

I.—1. umápo or iomápo: umápo or iomápo in Beara.

4. par: This is a corruption of bar, I think, and was, no doubt, used this way:—bar leacáin, bar ápo, bar gearr, 7c. I have often seen people use the bar (or bor) for measuring. Finally, when bor was corrupted to par, the meaning was lost, and so par veimonnae, par moe, 7c., were said.

7. potaí aca: potaí aca in Béara. pota, cause, pas, a wrinkle (O'R.'s Dict.)

9. Níl fé fé (yee-a) an tige, I heard . . . fé éion tige, a few times: this seems to point to the right word.

11. ar éinn an lae: i ceimíó an lae in Béara.

14. bi fé aer aige: This is nothing but the prep. pr. ar (on him), as bi fé oim, oir, 7c., é déanam (I, you, &c., had to do it) clearly proves; besides, if it were eire, a burden, the prep. oo or o' would be prefixed to it, as in o' uallac, oo bi fé o' uallac oir an méiríon oo déanam. In the following we have somewhat similar prep. pr. coming together: ní rabar faoi oo, I wouldn't tolerate from him; ó éuaró fe éurige aige, or ó éuaró fe éurige oe, since he has carried matters so far, since he has pushed it to such extremes, since it is come to it (that).

16. ponnugao: rárí ponnugao in Beara.

III.—5. nár a dé oo veis: Over and over again we are told that oia oo beata, or oia beata means welcome. Dé oo beata, or dé beata, is what I have always heard, and I live in a locality where there is splendid Irish

spoken by those who are not ashamed to speak it. I believe the proper spelling to be *oéag* (good), and that *oia* has nothing whatever to do with it. The following are heard in Béara, and all over Munster for that matter: *n'a p'ai'* (= *ná p'ai*) *oéag* oo *gnó*, Ill may be your work! That your work may be not good! *ná p'ai' oéag* oo *faogal* = Bad luck to you! That your life may be not good! *ná p'ai' oéag* oo *pláinte*; *ná p'ai[b]* *oéag* oo *faotár*; *á!* *ná p'ai(b)* *oéag* *beaéa* *na muinte* oo *naib* *mo gé!*; *ná p'ai' oéag* oo *leigear*; *ná p'ai' oéag* oo *bip* (*bip*, cutting teeth); *na p'ai' oéag* oo *meior* (*vyiss* or *veis*) (*meior* I take to be another form of *bip*, and certainly the older, as *veimior*, a shears = *oi-mior* shows), *7c.*, *7c.* I think these examples prove that *oéag* and not *oia* is the proper spelling. Suppose that it is not, let anyone put *oia* instead of *oéag* in the above examples and see what can be made of them—nonsense. But, perhaps, some may say that *oéag* is the proper form; yes, certainly, but even in compounds it is *oéag*, as *oéag-orbneáa*, and *dyas* in *oéag-fear*, as well as *oéa(é)*, so that it has as-united three forms, or, rather, it is pronounced in three different ways. Why not a fourth?

Litir I believe to be the vegetable *Lettuce*.

ḡaopuḡ O'laogaipe.

GAELIC NOTES.

In future we purpose publishing brief accounts of the proceedings of branches of the Gaelic League and other Irish Language Societies, and of meetings connected with the Irish Language Movement, from reports furnished by officials of the various bodies, &c. The report of the proceedings of the Gaelic League, Dublin, for the month December-January, which appears in this number, may serve as a model. Reports may be sent in Irish or English, and ought to be in our hands not later than the 18th of the month, in order to be published in the ensuing issue of the JOURNAL.

Since his arrival in San Francisco, Father O'Growney has made the most of his opportunities on behalf of the Irish Language Movement. He has been interviewed by Pressmen, and has given a hopeful account of affairs connected with the language, and he has himself been busy in the press on the same subject. He has also addressed meetings, and aided in the establishment of Irish classes. It will please many, who are anxious about the matter, to learn that Father O'Growney's classes in Maynooth College are by no means in abeyance, but that his work is being worthily continued by a thorough and competent Irish scholar, Rev. Father O'Connell, of the Dunboyne Institution.

Mr. Tomás O'Flannaoile delivered, on January 9, a lecture on the Irish Language, under the auspices of the Irish Literary Society, at the Medical Hall, Thames Embankment, London. He characterized the use of the name "Celtic" instead of "Irish" or "Gaelic" in the programmes, &c., of the Royal University and of the Intermediate Education Board in Ireland as a ridiculous and unscientific blunder. Among those who took part in the discussion on the lecture was Mr. Alfred Perceval Graves, who regretted the practical exclusion of Irish from the National Schools.

NEW PUBLICATIONS.

The "Story of Gaelic Literature," by Douglas Hyde, LL.D. (*an Cnaoibin Aoiúinn*), will very shortly be published. It will give a general sketch of our national literature from the earliest times, with many specimens translated into English. It will be one of the shilling volumes of the New Irish Library.

The January number of the new *Ulster Archaeological Journal* (quarterly, 16, Marcus Ward & Co., Belfast), besides being throughout of the deepest national interest, contains a number of papers of peculiar interest to lovers of the Gaelic tongue. Mr. P. J. O'Shea gives a list and description of the Irish MSS. in the Belfast Museum, devoting special attention to the Co. Down version of the *De Imitatione Christi*. Might it be hoped that Mr. O'Shea, who is a master of modern Irish, oral and written, will undertake an edition of this valuable work. Mr. Robert Young, J.P., C.E., contributes a paper on the Congress of Irish Harpers in Belfast, in 1792, an event to which it is hard to estimate our indebtedness for the preservation of much of our National Music. Dr. Douglas Hyde prints a Gaelic ballad from a Meath MS. This is, in many ways, a remarkable production, made on the French Revolution, and giving an insight into the feelings which that event inspired in the mind of the Gaelic people of Ireland. The "Miscellanea" and "Notes and Queries" of the journal also contain much matter bearing on the Irish language, and throughout the number it is evident that the Northern students of Irish history and archaeology fully recognise how indispensable is a knowledge of Irish to the elucidation even of the later history of the country. Among the illustrations, which are numerous and good, are portraits of the late Bishop Reeves, Hempson, the harper, and Edward Bunting.

THE IRISH LANGUAGE MOVEMENT.

GAELIC LEAGUE, DUBLIN.—On Friday evening, Dec. 21, a musical entertainment was given by Mr. Thomas Hayes (*Tomáir na h-Aoib*) and a chorus selected from his pupils in St. Patrick's Schools, Cathedral Parish, and specially trained for the occasion. The programme, consisting of solos, part-songs, and choruses, the words and music being Irish throughout, was rendered admirably, and delighted a large audience.

Friday, Dec. 28.—After the usual classes, conducted by Messrs. Lloyd and Gordon, a reading from the *Gaelic Journal* was given by Mr. James M. Cogan.

Friday, Jan. 4.—A discussion was held in Irish on the subject "*Cionnuir éiceapáil linn na h-Éireann? nó beir neamhúil i n-áite na h-Éireann? nó beir neamhúil i n-áite na h-Éireann?*"

Friday, Jan. 11.—The story of *Máire ní Ruairc*, given in the appendix to Neilson's Irish grammar, was read by Mr. John MacNeill. Some discussion in Irish followed, and was taken part in by Messrs. J. H. Lloyd, sessional chairman, R. J. O'Mulrenin, M.A., P. O'Brien, and others.

Friday, Jan. 18.—Mr. Patrick O'Leary read a humorous tale, "*Páirín O'Uallagá*," from a MS. collection, which he intends publishing.

CORRESPONDENCE.

TO THE EDITOR.

NEWCASTLE, STAFFS,

October 24th, 1894.

DEAR SIR,—In my first letter to you I warned you that you would hear from me again; yet, as you must approve of my object, I hope you will not resent my intrusion.

The purpose of your JOURNAL, as stated on the cover, is the "preservation and cultivation of the Irish language." These purposes must evidently go together: without *cultivation* the language cannot be preserved as a living medium of communication. Accordingly I find (and with the greatest satisfaction) that this second part of your programme is being carried out from time to time in your columns, by the discussion of questions bearing upon the propriety of forms of words and modes of expression, and the comparative merits of different forms and constructions. This is as it should be; more especially as these discussions are conducted by able scholars and in the proper spirit.

But, in looking over the early numbers (I have now a good supply, though not yet a complete set), I have not yet come across the enunciation of any general canons in accordance with which these discussions should be conducted, and upon which, as universally recognised and immutable bases, all argument on the subject should be founded. Have such rules been laid down? Or are they so evident and so necessarily present in the minds of those who discuss these matters, that their enunciation is superfluous? On the latter point, at any rate, I am more than doubtful. To myself, the main directions in which our language requires cultivation are:—

- (1) Clearness;
- (2) Simplification;
- (3) Consistency.

Every proposal, therefore, which has one of these ends in view, seems to me deserving of approval. I do not, of course, pretend that there are not various other considerations; but these three appear to me to be paramount, if the language is to be fitted for a vehicle of modern thought. If these principles be granted, we shall not be found arguing that this form is better than that, because it is used in Connaught or in Munster, or because it sounds better, or because it is the traditional spelling, &c. Not that some of these considerations are without weight; but surely they ought to be altogether subordinate to the others, and especially to the first.

I will now give one or two practical illustrations of the application of these principles:—

(1) The omission of superfluous letters is desirable (pr. 2).*

(2) *Aspiration* should be avoided as much as possible (pr. 1 and 2). Nothing, in my opinion, tends more to the enervation and emasculation of the language than the use of aspiration when it is demanded neither by grammatical relation nor by euphony; and this latter resembles freedom in one respect—great wrongs are perpetrated in its name.

(3) Where a form serves a useful purpose (f in future

and conditional of verbs), it should be maintained both in speech and writing (pr. 1 and 3). And here I would put in a strong plea for 3rd sing. cond. -*feadh*, which seems to me very much needed, as otherwise -*fiù* or -*faib* of the future is not sufficiently differentiated from -*feadh* or -*feadh* of cond. (pr. 1).

(4) *oe* and *oo* should always be distinguished. I was much surprised and disappointed to find that this was not done in Dr. Joyce's edition of Keating, Bk. I., a work professedly intended for learners (*vid.* preface), nor even in Professor Atkinson's "Three Shafts." I would just, by way of conclusion, illustrate the disadvantage of this. I turn to the vocabulary in this latter work—a work of great care and erudition, I may remark *en passant*, but also intended to help "the young student who seeks to penetrate the secrets of Irish speech." Here I find:—

aicim, I order (*oo*).

buróeac, thankful (to *oo*).

Now, is not this misleading to the student, and is he not thereby likely to be led into serious error? Both these expressions (as far as my observation goes) require *oe*, as is seen at once when they are used with pronouns:—

oo aicim muiú óioc.—*Gen.* iii. 11.

oo péir muiú oo aicim an t-ídeanna óe mle.—vii. 5; and *passim*.

The construction of *buróeac* has been fully treated in No. 27 of your JOURNAL, in which a German professor is taken to task for confounding *oe* with *oo*.*

Hoping you will find this communication not unsuited to your columns, and that the principles enunciated in it will be examined, amended where necessary, extended, amplified and supplemented by the earnest and able workers who co-operate with you,

I subscribe myself,

Yours faithfully,

D. B. HURLEY.

[To the principles of "cultivation" laid down by Mr. Hurley no reasonable exception can be taken. We do not think that the word "cultivation," appearing on our cover, bears exactly the meaning that our correspondent finds in it. It rather means an active promotion of Irish literature—not so much the use of any efforts to make or keep the language right. Not that the JOURNAL has not at all times received and welcomed matter dealing with the language in a scientific spirit. Clearness, simplicity and consistency are certainly desirable characteristics in a language. Mr. Hurley seems to consider them chiefly as applied to orthography and pronunciation. This is difficult ground. For example, what are "superfluous letters?" The *é* of *iméiceao* is superfluous in Munster, but not in Ulster. The *é* of *iméig* is superfluous in Ulster, but not in Munster. The final syllable of *buróe* is superfluous in Munster, not in Ulster. And so on. Again we find that in such compounds as *oam*, *oair*, *oim*, *oior*, &c., the initial *o* is, in the written literature of the past 300 years, and in the spoken language, aspirated, unless a dental (or in Munster *r*) precede. Now *oam* is not more euphonic than *oam*, nor does any grammatical rule, such as govern aspiration in other cases, here apply, but usage alone, *quem penes arbitrium est*. Clearly, we cannot fly in the face of general usage, and we must leave to usage a large power of limitation, when we seek to apply any general principle; and not

* Similarly *oib* should not be written for *oairb*, though I dislike the trigraph *aoi* altogether. Would not *ui* always serve the purpose?

* I may say, at once, that I consider every approach to phonetic spelling an advantage.

alone a power of limitation, but even a power of action. It is by its active power, for example, that usage has superseded the old present in -ro, and transferred the chief functions of that form to the "enclitic" present in -ann. All the king's horses and all the king's men will not reverse that process, any more than all the grammarians and purists could make ordinary English-speaking people abandon the present in -s for the old present in -eth. Many other forms of "classical" modern Irish must be abandoned in like manner; notably, many forms of irregular verbs. For a similar reason, we cannot adopt the ending -ac for -ad in the 3rd pers. sing. of secondary present (imperfect) and secondary future (conditional), as perhaps more than half of the speakers of Irish give to those endings the same pronunciation as they give to almost all endings of verb or noun in -ad, namely, a short u-sound, with, as O'Donovan says, a slight consonantal closing. The last instance chosen by Mr. Hurley to illustrate his contentions, which are quite reasonable in the main, serves in practice but to illustrate the difficulty of dealing with the matter. Mr. Hurley favours every approach to phonetic spelling; but he here suggests a departure from phonetic spelling, and the adoption of a mere eye-orthography, where the spelling for the past 1,000 years accords with the general pronunciation of to-day. O'Donovan says that he heard oe, the preposition, pronounced in Kilkenny as we have just spelled it. *De minimis non.* Notwithstanding that some writers of Irish of recent date have used the spelling oe to distinguish the word to the eye from oo, to the ear there is no distinction. Whatever may be said in favour of adopting, for clearness' sake to the eye only, a spelling which represents a sound practically non-existing, it is hard to censure those who ignore the eye, and appeal to the ear as having superior jurisdiction in matters of language, especially when they bring up in evidence the usage of many centuries. We point out these difficulties, by no means from want of sympathy with Mr. Hurley's views either on generals or particulars, but to emphasize the risk of going on abstract lines. Time alone will save us a great deal of anxiety on these matters.]

TO THE EDITOR.

KILMAKERIN N. SCHOOL, CAHIRCIVEEN,
21st January, 1895.

DEAR SIR,

I send herewith, for publication in *Gaelic Journal*, copies in Irish and in English of a Resolution passed unanimously at a meeting of the Cahirciveen National Teachers' Association, held on 19th inst., there being upwards of twenty members present.

Yours truly,

F. LYNCH,
Chairman of the Cahirciveen
N. T. Association

[CÓIB.]

bíodas fe curas i b-ferom—

"Súir éalamar-ne, maighfidhfead fíorle éumainn chaenac saróibín le b'ion mór fíeula báir an uime uapail éaonh, éir-ghádaig, oibhóimig, eapab O. Mac Clabair, oo bí aip feaó na coia ip mó dá faogal, le na fíeul, le na peann agus go mór-mór le n-a b'ionnta-napail plaitéamla, n-a éloróimh coranta a5 fíeul éumainn oo curas aip bun éum teangan na n'gaobal oo éomnuagad agus v'fóipleacnuagad;

"Go b'fíul na mílte cóib oe na leabair fíeanca fíeabíle oo curas a5 fíeul le beagán bliaoban éir

n-a éir-ghádaig agus a mór-éiríodas-pan go ríealca, n-a uaca no-luacáip éum aip o-teangan aip o-áit-beobuagad;

"Go n-áicéimngimio aip an mnaoi uapail íulian ní Chliabair agus aip a muirgín aip oipuaige éiríodas oo fíeabíle n-a fíeul uapail a5; agus

"Go gcuipreap cóib oe'n pín ro i n'gaobíle agus i mbeupla éum na mna uapail íulian ní Chliabair, agus cóibe eile le cur i fíeul; i "n-íreabair na fíeabíle" agus annan "fíeabíle."

[Copy.]

RESOLVED—

"That we, the Teachers of the Cahirciveen Association, heard with great sorrow of the death of the kind, generous and patriotic gentleman, the Rev. Euseby D. Cleaver, who, during the greater part of his life, by voice and pen, as well as by his princely donations, was the mainstay of every movement made for the cultivation and preservation of the Irish language;

"That the thousands of copies of interesting Gaelic books, which in recent years have been published, chiefly through his patriotism and bounty, are an invaluable factor in the revival of our ancient tongue;

"That we beg to convey to Mrs. Cleaver and family our heartfelt sympathy in their bereavement; and that copies of this resolution, in both Irish and English, be sent to Mrs. Cleaver, and further copies for publication to the *Gaelic Journal* and *Gaodhal*."

AN ENGLISH-IRISH DICTIONARY.

Oo'n fíeap eagan.

a faoi b'íle,—fíab mo leirígeul má fíeabíle beagán i mbeupla i ucaob an fíeoláa beupla-7-fíeabíle acá aip bun, mó acá le beir aip bun agáinn, má' fíeapíleann an n'ó acá poimáinn oo cur i n'ghíomh. agus i otopaé leig oam a fíeul go gclummm go mbeir aip fíeapíle le fíeapíle leir an b'íeoláa fíeul oo cur i fíeul, má' fíeapíle linn e oo cur le éirle. beir congnam mór teapáil uaim le fíeul oo uaim, 7 m'ap acá aipar a5 oamíob cía an éaob oob' fíeapíle le otopaé aip, leig oam, le oo éirle, cúpla fíeapíle oo cur fíeapíle anna aip an gclum. agus uapail mé fíeul, le oo éirle, i mbeupla (eir náac máit l'om fíeul) i fíeul go uapail fíeul leirígeul; é; oip, m'ap uapail mé beir congnam a5 teapáil uaim ó mórán oamíle.

I. In the first place, then, would it not be necessary for all who co-operate to have the same English dictionary to work from? The smallest and cheapest will do. II. Each helper might take one or more letters of the alphabet and put the spoken Irish of his own locality on all the words he has heard any spoken Irish for. III. The words Irished by any worker in one province could then be sent round in rotation to all the workers in the other provinces, who may have different Irish to put on the English words. IV. In printing the dictionary, such letters as M, C, U might be placed after the words peculiar to Munster, Connacht and Ulster respectively. The words common to all the provinces would require no letter after them. Where a word is local the name of the county or barony where it is known to be used might follow it in italics. V. As there are, if I am not mistaken, a great many words, such as, as ionnraic, "righteous," íb, "drink," ceuo-poinn, "breakfast," eagna, "wisdom," etc., which are rather understood than used (I speak for Mid-Connacht, but I fancy the same holds good in most places), I should suggest that these words should be marked with L, to denote they are rather literary than colloquial. VI. A sub-committee of the Gaelic League

might be appointed to decide upon the Irish names of such modern words as "telegraph," "bicycle," "train," "engine," etc., which might go into the dictionary, with the *imprimatur* of the Gaelic League, the only competent body in Ireland, after them, in the shape of the letters G. L.

To these brief suggestions I may add a few remarks. I. I think that a short and simple dictionary printed in Roman characters, with either dotted letters, or if that cannot be, with "h"s, would answer all requirements. The money for that could be more easily found. II. I think we may learn many things to be avoided from De Vere Coney's dictionary, where a string of Irish words are given one after another (some still in use, some manufactured, and some, I think, obsolete) as the equivalent of an English word, which English word often may have two or three meanings, as "right," for instance, which may mean either "right-hand" or "correct," or be the correlative of "wrong." If a student looking up the word "right," meaning "right-hand," find *ceap*, *ceap*, *cóip*, one after another, he will not know which word means the "right" he wants to get at. We must not fall into Coney's mistake, but even at the loss of some extra space carefully provide against this. Under such a word as "how," for example, might come all the Irish synonyms of the different counties and provinces for "how do you do?" Indeed I think I foresee that our dictionary, if it ever sees the light, will be quite as much of a phrase book as a dictionary, and, after all, that is what students really want. III. This being so, probably not more than one word in every six or seven of the English dictionary need be translated. I open now on chance an English dictionary. It opens at the word "symbolically." Anyone who has read his Keating must know that the Irish for that is *go fáctac*, but who has ever heard it spoken? What is to be done? I should be inclined to write *go fáctac*, with L for "literary word" after it, and add "symbolically, *i.e.*, allegorically," to prevent mistake. After "symbolically" comes "symbolization," "symbolize," both of which I would skip. Now comes "symmetrical;" there is no exact Irish for this that I know of, and I would not waste time by giving *riartha* or any other inadequate equivalent,—I would skip all the "symmetry" words (I speak as a Mid-Connacht man; there may be equivalents elsewhere of which I know nothing). Next comes "sympathetic," which of course could be easily translated, *com-fuáingeach*, but who ever heard the word? Of course the spoken Irish of "I sympathize with you in that," would be something like *tá mé ar don muintinn leat ann fín*. I think, perhaps, the whole sentence should be given with *literally*, "*on one mind with you*," subjoined. Next comes "sympathious," "sympathy," "symphonist," which might be omitted, since anyone who looks out such words may have sense enough to look under the heading of "melodious," "musician," "tune." This will curtail space and save much trouble and expense. IV. In my opinion an English-Irish dictionary, though a *desideratum*, is not nearly so much wanted as an Irish-English one, but it is beyond measure much easier to accomplish and will be so much cheaper to produce, that as it will also pave the way for the other, it may well be attacked first. I have made this letter as concise as I could, yet I must apologize for its length. Perhaps somebody else may have other and better suggestions to offer. The thing can obviously not be done in a hurry, and still more obviously not by any one man, or in any one province. Yet something must be done for the study of Irish, which, for the first time since the Battle of the Boyne, is now attracting the attention of students all over Ireland, must not be quenched or

retarded at this most critical juncture for the want of a couple of cheap dictionaries, which are the very first *sine qua non* in the study of every language.

míre le meap móp

An Ċiarbín doibinn.

P.S.—*Sab mo leirgeul fá go rghriobaim 'ran mbeupla ghránna. m'l son neap agam air an t-am ro!*

bás an ċiar-saol e. o. míc ċliabair.

Do'n pheap eagar.

a Shaoi ionmhú—

Díarr an bean uapal tuilian Helen ní ċliabair oim mhuirín do na cáirib ionmhuilín do bí m' an uilearís ro ag a fear, an uime uapal eureb o. mac ċliabair do fuair báir fá uileganais, go bfuil rí ag fagháil 1.000 de éirpail caoine cloobuailte, agus go gcuirfí rí ceann uob éum gac uime muintearó bí aige; agus mar ar gceona iao ro tá 'n-a gcom-nurbe m' na scáirib donuigé ag á paib don charo-peam aige leo. Buó mar léi páo leir na saomib do rghriobad éurí le tpuais ví mar g'eall air báir a rí, go mbeir rí buiréac uob air ron a leirgeul do ghabáil i saoirib nár éur rí pheapna éuca. Tá don mac aianín aicí oárab' ainn paeupis bman mac ċliabair, agus rín a paib de élonn riam aicí; oir rí gur buacail an-ó é, agus bí áno-éion aige ar a áair. Do góill a báir éom móp rín air gur éainic bpeirteacé tpuom air u' á tpuais. Bhi ré éom uona rín naé paib don ríul ag a máair go uioepad leir bipeac do fagháil ná mairéacain éar tpuimpe geadu.

San aimpur cuirfí ré áair ar do léigéuip a élor go bfuil ré anoir mópán m' paeup 'n-a pláinte, agus rí é munnín a máair ar, go mairfí ré éum a oha do ghráduas, agus a máair agus tír a uilearís do ghráduas mar ar gceona, óir uob' rín an éomairle tuis a áair do ar leabair a báir tair éir a beannac do éabairt o.

Le móp-meap, rí m'ir do éara i gcuir na gaeóile.

paopuis ó' bman.

THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a month).

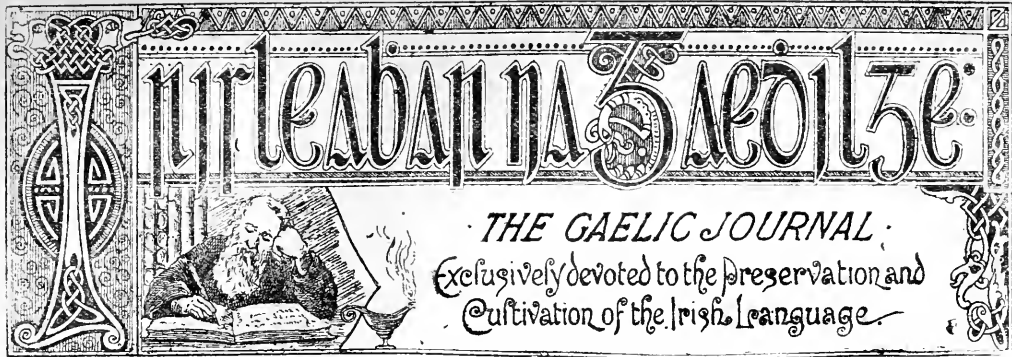
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The *Donegal Vindicator*, Ballyshannon—weekly.

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NO. 12.—VOL. V.]
[No. 60 OF THE NEW SERIES.]

DUBLIN, MARCH 1ST, 1895.

[PRICE 6D., POST FREE.]

TO OUR READERS.

Until further notice, all business communications are to be sent to *Gaelic Journal* manager, Dollard's, Wellington-quay, Dublin. All editorial matter to be sent to Mr. John MacNeill, Hazelbrook, Malahide. Postal Orders sent to the manager, as directed above, are to be made payable to Joseph Dollard, at Post Office, Dublin.

The Central Committee of the Gaelic League is now endeavouring to bring about the formation of committees to take care of the Irish language movement in each of the Irish-speaking counties. All subscribers to the *GAELIC JOURNAL* and all members of the League resident in these counties are invited to join the committees. The Gaelic League has issued a circular with reference to this important step, and also a circular dealing with the formation and conduct of local branches. The circulars show what is to be done in very plain and practical terms. Those who desire to assist in the development of the movement in the provinces ought to apply to the secretaries for copies of these documents. The result of this action of the Gaelic League, if properly sustained, will be to place the movement in a position of strength that it has never hitherto reached.

The proposal to organize a revival of Irish music has now taken definite shape. A committee has been formed to set on foot a festival of Irish music under the Gaelic name of *Feir*. The president of the committee is Dr. Stanford. The Gaelic League has entered into the project in the hope of securing a prominent part in the vocal music for songs, etc., in the Irish language. We trust that, if only from the musical standpoint, the superior claims of our national tongue, with its great adaptability to music, and its uniquely melodious forms of lyrical composition, will commend themselves to those in charge of the project. We are confident that the result will command their approval and that of the public. The Gaelic tongue, which in its full and sonorous vowel-sounds and rounded utterance resembles the southern Romance languages, has been truly described as "melting into music," whereas English, as Mr. Alfred Perceval Graves, one of the chief promoters of the Irish musical revival, has said,

is "an essentially unmusical language." The fact that many of the vocalists may be ignorant of Irish, we need hardly say, constitutes no insuperable difficulty. Among the members of the committee who will be expected to see justice done to our native language at the *Feir*, are Dr. Annie Patterson (the leading spirit of the revival), Miss E. C. Atkinson, Dr. Sigerson, Mr. O'Neill Russell, Mr. George M'Sweeney, Mr. J. H. Lloyd and Mr. John MacNeill, all of them members of the Gaelic League.

EASY LESSONS IN IRISH.

(The First Part is now issued in book form : see advertisements.)

EXERCISE LXXV.—(Continued).

§ 457. Cuir an báob beag ro ar an laoi, agus cuir an long úr ar an Éirine. Ní fuil an bóinn leatán ag O'hoiceao-dá. Atá baile áda Cliaic ar an lípe. Fág an báob in ar an abainn úr. Ní faca mé an báob ag dul ruar an loic úr, bí re ag dul ar reac-pán ar an loic. Fuair mé an báob beag ro ar an loic agus táinig ré do'n oileán arís úr.

§ 458. The Moy is wide enough in Ballina. That young man got a salmon in the Erne. Put that book in your pocket, it is not heavy. This big book is heavy. That big wide book. The Foyle is wide at Derry. The Barrow, the Boyne, the Nore, the Foyle. I went from the Erne to the Lee. Dermot went on the Lee down to Cork, and he went from Ireland to Scotland. He was never in Scotland.

EXERCISE LXXVI.

459. IRREGULAR WORDS. CLASS D.

The pronunciation of every language changes somewhat with time, and the spell-

ing has to be changed to suit the pronunciation. There are thus many differences of spelling and pronunciation between Modern Irish as now written and spoken and the language as it was written and spoken centuries ago. But some common words, although their spelling has changed with the general change, have retained wholly or in part their old pronunciation. We have already met some specimens.

§ 460. I. PECULIAR VOWEL SOUNDS.

	Not	but	older Irish
as	og	eg	(oc)
ar	or	er	(or)
aise	ag'-ě	eg'-ě (§ 181)	(oie)
ais	ak'-ee	ek'-ee (§ 181)	(oic)
beas	baG	beG	beS
raib	rav	rev	roibe

§ 461. I. CONSONANT SOUNDS.

The consonants which have in some words retained, to an unusual degree, traces of an older pronunciation are *ö* and *ğ*. At present *ö* and *ğ* broad are pronounced with the guttural sound which we denote by the Greek *γ* at the beginning of words only. There is evidence that at one time *ö* and *ğ* broad had this sound always, and some words retain it in whole or in part. Thus—

cróda, *pron.* krö'-gá, or krög'-ä, brave.
 daöa, — dee'-ä-gá, or dee'-äg-ä, godly.

§ 462. So *roiuğ*, a fishing line (dhür'-oo-a) is in Donegal *roiuğ* (dhür'-ug-a); and *teaglaö*, a family (tei'-laCH) is in Donegal *teaglaö* (teG'-laCH, and in some places *tey'-laCH*).

§ 463. At the end of words *ö* broad is now silent. In Scottish Gaelic *ruaö*, etc., are yet pronounced *roo'-aγ*. Some terminations of verbs have preserved the sound partially in our Irish. Thus, the terminations *-aö*, *-eaö*, of the 3rd singular of imperative, imperfect and conditional active of verbs are pronounced as a rule as *-aCH*, a softened form of an older pronunciation *-aγ*. Again, the perfect passive terminations *-aö*, *-eaö* are pronounced in parts of Munster as *-aG*, a slightly hardened form of *aγ*. Examples will be given in due course.

EXERCISE LXXVII.

§ 464. We have already seen that *atá cóta nuaö ar Art* (a new coat is on Art) is the Irish way of saying that Art is wearing a new coat. Thus also all sorts of burdens are said to be *on* a person, not only actual burdens of any sort, but such burdens as grief, trouble, anxiety, anger, pain, hunger, thirst, etc.

§ 465.

oepar (ük'-räs), hunger	taip (thort), thirst
tuipre (thursä, <i>see</i> I), weariness	ualaö (oo'-äl-äCH), a load, a burden
oim (ürm), on me	oimainn (ür'-enn), on us.
oie (ürth), on thee	oiparb (ür'-ev), on ye
ar (er), on him*	oipa (ür'-ä), on them
uipin (er'-ē), on her*	

* Note that these two words are irregular in pronunciation.

§ 466. *Atá oepar ar Miall, atá taip ar Nóra. Tabair veöc do'n leanb, atá taip mói ar. Ní fuil taip oim anois, fuair mé veöc uipre pör as an tobair. An bfuil oepar oie? Ní fuil, aét atá taip oim, tabair veöc öom. A Öiarumuro, tabair an feup ro do'n láir, atá oepar uipin. Ní fuil taip ar an láir üo, aét atá oepar ar an aral ös ro. Ná cuip ualaö mói ar an aral üo, atá tuipre ar anois, bí pé as an mar-ğaö asur ualaö mói coipe ar a öpunn. An bfuil tuipre oie? Surö pör.*

§ 467. *Atá tuipre oim, I am tired.*

Leis vo rğic (leg dhü shgeeh) rest yourself, literally, let (away) your weariness.

Open the door, we are tired; we are coming from Armagh. I am not tired, but there is a pain in my back. John is hungry, Mary is thirsty, Dermot is tired. Nora is sick. I am very hungry (great hunger is on me). Were ye very thirsty yesterday. We were, but we got a drink at that little well. That well is cold and wholesome. Dermot and Teig were in that place yesterday, and they were tired when they came home at (in the) night. Are you tired? I am not tired to-day. I was tired yesterday.

EXERCISE LXXVIII.

§ 468.

atemeula (ah'-vael-ä), regret	eağla (aGlä), fear
bjön (brön), sorrow	faicöir (fa'-hees), fear,
oileğior (dhe'-yees), grief	<i>Connacht</i>
mö bjön (mü'-vjön), my	cinneap (tin'-äs), sickness
sorrow, alas	

§ 469. Ní maibh Saorúige agam nuair bhí mé óg, agus atá aithneúla oim anoir. Atá bhíon mórí oimhinn anoir, atá ar n-athair maibh. Nuair éainis rias do'n áit úr, bhí eagla oimh. Éainis eagla oim, áit ní fáca mé saorúige ar bhí m' an áit rí. An bhfuil faicéoir oir? Atá tinnear tíom ar do máthair. Ní fuil oimh ar bhí oim, áit atá tinnear oim, agus atá tair mórí oim.

§ 470. Come in and sit down and rest yourself. Sit down on that little stool; do not sit at the door, the day is cold and wet. Is that woman sick now? She is not; she was sick, but now she is strong. Do not give me that meat, I am not hungry. That grave is not wide. That young beagle is lost; we did our best, but we did not find the fox or the beagle. Our oats (ar-Ger-ké) is growing in that place. Put that little boat in the river. The ship is on the Erne, and there is a tall mast and a big wide sail on her. Are you sick. No, I am in pain (a pain is on me). Good-bye.

EXERCISE LXXIX.

ASPIRATION OF THE ADJECTIVE.

§ 471. When an adjective follows a feminine noun in the nominative or objective case, the first consonant of the adjective is aspirated. Thus—

bean mórí (ban Wör), a big woman.
an bean mórí (van Wör), the big woman.
atá an bean mórí ag an tobair, the big woman is at the well.

But áit íolláin (üL'-aun), a healthy place; atá an bean íonn (iN) ag an tobair, the fair-haired woman is at the well; ní fuil nóia beag ag an doras, little Nora is not at the door. Atá an bean mórí (Wör) ro ruad, this big woman is red-haired, etc.

§ 472. WORDS.

éairé (CHoo'-ee), went
cúma (koo'-ä), loneliness
fiacail (fee'-äK-äl), a
tooth

fuacht (foo'-äCHth), cold
rlaḡoán (sLei'-dhaun), a
cold
véreao (äae'-äoo), tooth-
ache

tinnear fiacail, toothache.
tinnear faiphe, sea-sickness.

§ 473. Atá nóia beag in a lúiré; fuair fi fuacht agus atá rlaḡoán uirí. An fiacail ro agus an fiacail úr. Ní fuil oimh oim, atá tinnear fiacail oim anoir. Éairé Máire go h-Albain, agus atá cúma uirí anoir. Atá cúma ar Óirann, atá a mac (wok) ag dul go tír eile.

§ 474. I have a cold, I am not hungry, I am thirsty, give me a drink. The little mare is thirsty. She is not hungry, she got hay and oats now. The white cow is in the meadow. Are you afraid. No, but I am sick, I have the toothache to-day, as the weather is cold and wet. Dermot O'Kelly was standing at the door, and he got cold in his head (in a ceann). Nora is lonely, her mother died and her brother and her sister went to another country. Do not stand on the road, the road is wet and you have a cold already (céana).

EXERCISE LXXX.

- § 475. 1. The white cow [is] young.
2. The little cow [is] white.

Upon examining these two sentences, it will be seen that in the first the word "white" comes before the verb "is," in the second, the word "white" comes after the verb is. It is very important to note that in translating into Irish a sentence like the second above, the adjectives which follow the verb "is" are never aspirated or changed in any way.

1. Atá an bó bán óg (Wō Waun).
2. Atá an bó beag bán, not bán.

So the sentence Atá an bó beag bán would mean "The cow is small (and) white."

§ 476. Níl Una beag tinn, áit atá tair uirí. Ná cuir an ríallair beag ar an lúiré, áit cuir an ríallair mórí ro uirí. Ní fáca mé bhíon an ag ban tobair, atá rí m' an tead, agus atá bhíon agus cúma uirí. Éairé Soréa ríor an bóair mórí anoir. Atá an bó mórí. Níl an bó mórí m' an leuna. Níl bó mórí áit, atá bó beag áit.

seathna.

(Ar leanamaint.)

"b'féidir go bfeudfaínn an eargaine haint óioib, 'o'éir é féin dá cupi oíria le lán-éioiré, 'arfa an feara ouib go fearaib. "Naé aige beiréad an rporit oíria!—Cá bfuil an rporit anoir?"

"Tá an rporit go hainveir anoir domui-
gim," arfa Seathna, "acé má tá féin ní
vuit-re ir cóiri é cáram' liom.¹ Ir vóca
nári éinir féin botún² miam. Cia hí an
bean uaral úo a mill tú?"

"Stao! rtao! a Seathna, caicimír uainn
é mar botún. Bainfeadfa an eargaine
óioib ro vuit ar cóingiol ná triáctair
cóiré le haoinne beo 'ná maraib ar an
marzaó ro atá véanta agat féin 7 agam-
ra le céile."

"Bíod vo cóingiol agat 7 fáilte," arfa
Seathna. "Seallaim vuit ná fuil aon fonn
oim-ra triáct air le haoinne. Ir amlaró
bí eagla oim go mbeirféa (= mberótea)
ag cairiáil³ le uaine eigin maraí seall air.
Acé má tá vúil agat rinne aiaon vo
cóimeáo mún air,⁴ táim-re lán-tráfa"

"O' iméig an feara ouib ruar 7 éiom fé
rior i n-aice na cátaoiead, 7 le hóirois a
láime veire éin fé fáinne ar an ocalam
'na éiméall, 7 éus Seathna fé n-vearia gur
eign, ar an áit 'nar éuimil an óirois vo'n
calam, gal mar gal teinead, 7 gur éin an
óirois mian ar an ocalam maraí véanfaó
bior veairis iairann. O' eign fé annian 7
éin fé ruar ar an mealbóis 7 éin fé
fáinne 'na éiméoll ar an bfalla, 7 éainis
an gal céatona ar an bfalla, 7 o' fan an
mian ceatona 'na óiaró air. An faio vo bí
fé ar a éromaó, éus Seathna feucaint
séar ar an earball, mar bí coméiom aige.
Connaic fé amuic 'na báiri ionga mór,
fava éam, téagairéa, 7 bior nime air, 7 i
vó ríor-éarfaó féin anonn fanall, anonn
fanall, mar beiréad báiri earbail caic 7
é ag faie ar luié.

"Dar fiaó! a 'bheanais," arfa Seathna i
n-a aigne féin, "má bíonn tocar oit,⁵ ní
beiró vút ingne oit."

Com maic 7 dá labarfaó (= laibeorfaó)
Seathna, éús an feara ouib a céann 7 o' feuc
fé air. "Seacain an ionga fan," ar seirion,
le heagla go mbainfead pí an tocar vóit-
ra 7 go gcuirfead pí teinnear i n-ionas an
tochar oit. Iméig ruar anoir 7 airtuig an
éatair."

"O' iméig Seathna ruar 7 ir é a bí go
cheatánaé. Cuiri fé lám go haicillíre
air, 7 má cuiri, ríuo leir í cóim éargairó 7
bos pí miam leir. Cuiri fé lám ar an
mealbóis, 7 ní túirge a cuiri 'ná cóiruis
pí anonn fanall fáin falla. O' feuc fé ar
an bfeair nouib. "O! a uaine uarail," ar
seirion, "táim ana-buiead vóit! O! O! O!
go mbuaróir via go háro leat, 7 a máair
beannuigte!"

Oíre! a uaine, m' áran 7 m' anama!
cóim luac 7 éainis an focal fan ar beal
Seathna, o' ártuig an feara ouib. Éús fé
ruar a dá lám cóim háro leir na haor-
caib. Éainis lairair gorm ar a fúil. Vo
pínc an éruib. O' eign an earball, vo fin
an ionga, 7 cuiri fé ana-búir ar maraí
cuirfead leoman buile. Vo éornuig an
búir rin le viancuigaó 7 vo boiri 7 vo
neairuig air,⁶ gur éit an t-úilár, gur
éit an tig, gur éit an rliab móir-éiméall.
Nuair connaic Seathna an t-áruigaó 7
nuair air fé ruam 7 neair na búir
rin ag boirfaó 7 ag áruigaó, vo éin an
tig ballabáir 'na éiméall, éainis rga-
mall or cómar a fúl 7 vo vuit fé 'na
énapan' ar an úilár gan aicne, gan
úilabna.⁸

Síle. O! a pég, éim é, éim é, O! O! O!
Pég. Eirt! eirt! a Síle a laois. Cao
a éionn tú?

Síle. O! feara na n-aóar, feara na
n-aóaric. Cao véanfaó! cao véanfaó! O!

Cáit. Áiréóair na cóimuirain í. Eirt a
Síle, mo gnaó í rin!

Job. Tá do mátaire ag gabáil aníor an páirc, a Pég.

Pég. Tap i leit, a Síle, 7 fuirí ann go im uéat.

Síle. O! O! cao déanfar, cao déanfar! O! O!

Máire. Cao é seo ar riuéal ann go azaib? Cao do éirí ag súil tu, a Síle, a Laois.

Síle. Máire, ní fearar, a mam. Is amhlaid é sinis rianannad oim, 7 ceapaf go bfeaca fear na n-ádhic.

Máire. Fear na n-ádhic! Aihuú cia hé rin?

Síle. Fear an earbaill, a meapaf a ráo.

Máire. Fear an earbaill!

Síle. Fear an earbaill, 7 na hiongan ann.

Máire. Máire go veimín féin, a Pég, is móir an náire uic é. Tá aor ós an baile loicte aza. Ní fearar (o)on traogal ciannor bailigir a bfuil de ráiméirib aza irigis is ceann, ná ciannor coimeádann tú cúntar oim, 7 san tu aot trí bliadhna véas cum na beallteine. Cao é an rgeal atá ar riuéal anoir, a Síle?

Síle. Tá Seadhna, a mam, aot is ois liom go bfuil fé marib.

Máire. Gabaim-se oim ná fuil, 7 ná beir, ní fíor caicín.

Síle. Dó máire,¹⁰ fuairí fé an t-anaite. Tá mberóinn 'na áir bíor cóim marib le hár.

Máire. Mearaf go maib cúigeaf nó fearar azaib ann. Cá bfuil an cúro eile?

Pég. Is ois liom, a mátaire, gur éaluis fearar uat.

Máire. Níor gáó dóib rin. Eirig, a Pég, a shamun 7 faig puo éigin le n-ite úinn. Go veimín ní beas de féo an rgeon a cuimeabair ra leanb ro. Feuc ar rin mar oim a ceagann air. Ní veimín ná go bfuil rí 'na coiblaó.

Síle. Aot nílim a mam; ní blúie coiblaó oim. Ní fuí biopán a' é. Níor éirí

donne rgeon ionnam; me fein fé noeara é. Tá mbáil liom san beir ag cummion air cóim gair 7 bíor ní feararinn é. Ní cummneóca a cuille air, an biceamnac. Ní fearar (o)on traogal a Pég, cao do éirí (o)riaicib air a leicéir de búir do éir ar.

Pég. Tá do cúro ollam anoir, a mátaire. Tap i leit éugam-ra, a Síle, 7 leig do mátaire a cúro bír a caiteam. Sin é.

(Leanfar de seo.)

TRANSLATION.

"Perhaps I would be able to take the malediction off them, after himself putting it on with a full heart," said the black man, bitterly. "Is it not he that would have the amusement! Where is the amusement now?"

"The amusement is in a bad way, I admit," said Seadhna, "but even though it is, you are not the person for whom it is proper to throw it in my face. I suppose yourself has never made an infernal blunder. Who is that lady that ruined you?"

"Stop! Stop! Seadhna. Let us drop it for an infernal blunder! I shall take the malediction off these things for you, on condition that you will never speak to any person, living or dead, about the bargain which you and I have made with one another."

"Have your condition and welcome," said Seadhna, "I promise you that there is no inclination on me to speak of it to any person. 'Tis how I was afraid that you would be gabbling to some one about it. But if you are anxious that we both should keep a secret on it, I am satisfied."

The black man went up, and he bent down near the chair, and with the thumb of his right hand he made a ring on the ground around it, and Seadhna noticed that there arose out of the place where his thumb touched the ground, a vapour, like the vapour of fire, and that the thumb made a trace on the ground such as a red-pointed bar of iron would make. He arose then and faced up to the malivogue, and he made a ring around it on the wall, and the same vapour came out of the wall and the same trace remained after him on it. While he was in his stooping posture, Seadhna gave a sharp look at the tail, as he had the opportunity. He saw outside in the top of it a big, long, crooked, stout claw, and a poisonous point on it, and it continually moving itself, over and hither, over and hither, as would be the top of a tail of a cat and he watching a mouse.

"By a deer! my good fellow," said Seadhna, in his own mind, "if it comes on you there will not be the want of a nail on you."

As well as if Seadhna had spoken, the black man raised his head and looked at him. "Take care of that nail," said he, "for fear that it would take the itch off you and that it would put pain on you in place of the itch. Go up now and remove the chair."

Seadhna did go up, and it is he that was in a trembling state. He put his hand on it very cautiously, and if he did there it was (moving) with him as freely as ever it moved with him. He put his hand on the *malivogue*, and no sooner did he than it moved backwards and for-

wards along the wall. He looked at the black man "Oh! sir," said he "I am exceedingly thankful to you, Oh! Oh! Oh! May God prevail excessively with you! and His Blessed Mother!"

Oh yeh! People of my loins and of my life! As soon as that word came out of Seadhna's mouth the black man changed. He raised up his two hands as high as the horns. A blue flame came out of his eyes. The hoof danced, the tail became erect, the claw extended itself. His mouth opened, and he put the roar out of him such as a mad lion would. That roar began with a growling, and a swelling and strengthening came on it, until the floor vibrated, until the house vibrated, until the mountain vibrated all round. When Seadhna saw the change, and when he heard the sound and the strength of that roar, swelling and rising, the house made a spinning motion around him, a cloud came before his eyes, and he dropped in a lump on the floor, without consciousness, without power of speech,

SHEILA. Oh, Peg, I see him, I see him! Oh! Oh! Oh! PEG. Whist! Whist! Sheila, my darling! what do you see?

SHEILA. Oh! the man of the horns! the man of the horns? What shall I do! What shall I do? Oh!

KATE. The neighbours will hear her! Whist, Sheila, my darling she is!

GOB. Your mother is coming up the field, Peg.

PEG. Come here, Sheila, and sit here in my bosom (lap).

SHEILA. Oh! oh! What shall I do! What shall I do! Oh! oh!

MAURE. What is this ye are going on with here? What put you crying, Sheila, my darling?

SHEILA. Wisha, I don't know, Mom, 'tis how a terror came on me, and I thought I saw the man of the horns.

MAURE. The man of the horns! yerra, who is he?

SHEILA. Oh! the man of the tail I meant to say.

MAURE. The man of the tail!

SHEILA. The man of the tail and of the claw in it.

MAURE. Wisha, upon my own word, Peg, it is a great shame for you. The youngsters of the land are spoiled by you. I don't know in the world how you collected what *ra maishes* you have inside in your head, or how you keep an account of them, and you only thirteen years up to May. What is the story that is going on with ye now?

SHEILA. Seadhna is, Mom, but I think he is dead.

MAURE. I'll engage he is not, and that he won't, it is unknown when.

SHEILA. Why then, indeed, he got a terrible fright (what was next to death). If I was in his position I was as dead as Arth.

MAURE. I thought there were five or six of ye there. Where are the others?

PEG. I think, mother, that they stole away from you.

MAURE. Wisha, they need not have done that. Get up, Peg, an get me something to eat. Indeed not little as a wonder is the fright ye have put into this child. Look at that for a sigh that comes out of her. I don't say but that she is asleep.

SHEILA. Oh, I am not, Mom. There is not a bit of sleep on me. It is not worth a pin. Any person did not put a fright in me. Myself was the cause of it. If I may not be thinking of him so sharply as I was, I would not see him. I won't think of him any more, the thief. I don't know in the world, Peg, what caused him to put such a bellow out of him.

PEG. Your supper is ready, mother. Come hither to me, Sheila, and permit your mother to take her food. There!

(To be continued).

NOTES.

¹ é éárah liom, to throw it in my face, to reproach with. The people sometimes translate it by, to return it to me.

² botán, a blazing indiscretion.

³ caoinnín, blabbing, tattling.

⁴ do coimeasó mún aip, to keep a secret on it.

⁵ A usual imprecation is toéar 7 oí ingine oir, generally used for fun.

⁶ Do boip 7 do neartuig aip, there swelled and there strengthened upon it. This is the true idiom, and not do boip ri 7 do neartuig ri. The latter does not express a progressive swelling and strengthening; the former does.

⁷ Do éur re 'na énsapán, he fell in a dead mass. This is the usual way for expressing a sudden fainting fit.

⁸ Gan aítne gan úrlabha: aítne is the faculty of recognising persons and things; úrlabha is the faculty of speech.

⁹ Gabam-pe oim. I'll warrant, I am certain that (*lit.* I take it on me). This is sometimes written and pronounced gan riopam, but it is manifestly wrong, because gan should then govern the substantive riopam. and the next verb should be in the indicative mood; gan riopam go bunt could not stand; it should be gan riopam tá. I have heard the words pronounced exactly as I have written them.

¹⁰ Dó maire, why then indeed.

¹¹ Fuair pé an t-anairé: anairé, anbaéa or anairé, means some terrible fright, such as getting nearly drowned.

Ir mairg a báitear i n-am an anairé
Mar tagann an shian i n-oir na féaréana.

marbhrann

ar

An gCléabhaic Urruimeac.

I.

Mó léan mo oíe pó éirí, mo lann im léir,
An rgeal ro rghir ag tíreac anall éarí fáil,
Dá léir-éirí ríor do'n buirín le'ri fann an
tíacé:—

An Cléabhaic oíofóil gan bhrí 7 mbann an
báir.

II.

A báir nac rgeimleac rgaolteac cam ataoi,
An neáiréac aoirinn íoguir gabair ro lion,
Ir o'fágbair ríol na oiairbe i clann an
féill
Ag fáir 'na ríofóiríobí raolte ag oamair 7
mbaoir.

III.

1 mbaoir níofí maí an fear gan élaon gan
éám,
Oí-éirí a fear 'na ríear ag méirí 7 áir

Do éaoim ó fear, 'r níor bean a déara ar
cnáir ;

San éaoiréas beaét faoi fhar, go héas go
éiríúis.

IV.

Do éiríúis, uir níor éirill do éaoiréas áil
an uabair,

Do éiríúis éann 'na maor éad éaoiréas éleas
ir áirra buair ;

Ác éana do éaoiréas éan éad le éilá ná
uairll

Caite áir na éiríúis do éaoiréas ó éiríú
a éiríúis.

V.

'Na éiríúis níor éiríúis an éiríúis ir
éiríúis éiríúis,

Ác le éiríúis éiríúis éiríúis a éiríúis
do éiríúis

Le éiríúis na éiríúis ác éiríúis éiríúis a
éiríúis éiríúis ;

Ác buair ói a éiríúis ar éiríúis na éiríúis ann.

VI.

Ann éiríúis beró a éiríúis éiríúis go éiríúis,
éiríúis a éiríúis éiríúis éiríúis éiríúis éiríúis
á éiríúis ;

'San éiríúis éiríúis éiríúis éiríúis éiríúis a
éiríúis

Go éiríúis éiríúis, í éiríúis na éiríúis go
éiríúis.

VII.

Go éiríúis 'n éiríúis éiríúis éiríúis éiríúis
beró éiríúis éiríúis,

éiríúis éiríúis éiríúis éiríúis éiríúis éiríúis
éiríúis éiríúis éiríúis éiríúis éiríúis éiríúis

beró éiríúis go éiríúis éiríúis, a éiríúis éiríúis
éiríúis, mo éiríúis !

TRANSLATION.

My sorrow, my want three times, my spear in my heart,
This news of woe coming hither from beyond the sea,
Telling to the throng with whom faint is the tale, That the generous Cleaver is without strength in the bonds of death.

O Death, how surprise-taking, mangling, treacherous thou art. The heavenly-man, pleasant and sensitive, thou didst take in thy net, And thou didst leave the seed of the mire and the children of deceit, Growing in their unwieldy masses of fatness, romping in folly.

In folly lived not the man without prejudice, without blemish, The dear land of his ancestors oppressed by slaughtering villains. He wept dolefully (*lit.* from the caul), and her tears extracted not scoffing from him, And the elegant Gaelic unused (*lit.* under must) till death he loved.

He loved (it), for he did not render homage to the brood of pride, Who hate in their hearts each Irish custom of most ancient renown ; But courageously he laboured, without looking to fame or vainglory, The high tongue of Eire to save from its condition of misery.

In her misery he injured not the tongue of most musical sound, But with bright gifts along with his own might he helped, To break the ties which are squeezing and choking her majestic-thin neck. Gaining for her, her just rights throughout the length and breadth of Fodla.

In it (Fodla) yet, will her voice be speaking high, Her plunderers without happiness, withering, hated by one and all ; And the valiant champion, who in the battle put to the rout her enemy Fierce and furious, in the mouths of the sages for ever.

For ever while beneath the sun, there will be a living wight of the Gael, Who truly loves the dignity and sway of his own right people, Without joining sides till death with a different race. There will be bright mention of thee, Cleaver, under the sod, my sorrow !

éiríúis éiríúis.

ON DO ÉOIRÉAS (HOBARR) OR O'ÉOIRÉAS (O'BARR).

I have long intended to say a few words about the above, as it gives rise to some very idiomatic constructions. Do éiríúis, though of much the same sense as ir éiríúis, is yet far stronger than the latter phrase, being always used in regard to something which was very near happening, but failed to come to pass, as in the common instance, O'Éiríúis éiríúis, I had like to fall. It is usually Englished "had (or was) like," but also "came near (falling, &c.)," "nearly or almost (fell, &c.)," and in Donegal "had a'most (to fall)." I may confidently assert that this word is in common use in the spoken Irish of every Irish-speaking district of Ireland. I have heard it used by Gaelic speakers of the following counties :—Waterford, Cork, Kerry, Galway, Mayo, Meath, Armagh, Louth, Tyrone, and Donegal. This shows that it is a universal, and by no means a provincial expression, though it is certainly true that its pronunciation differs slightly according to the three main varieties of vernacular Irish, viz., Northern, Western, and Southern. Although so widespread colloquially, hitherto I have been able to find only one example of this word in the modern literature—that is, in a text, for it is given in O'Begley's dict. This instance, quoted below, occurs in éiríúis éiríúis, written in the last century by éiríúis O'neacáin, a native of Meath. So far as I know, O'Éiríúis has not been found in the works of Keating, or of any other classical writer of his time, nor in the more abundant older literature (though it may yet, perhaps, be discovered in some one of the numerous unpublished MSS. Strange to say, there appears to be no trace at all of it in Scotch Gaelic.

There are five colloquial forms of the word :

- (1) éiríúis (hobarr), both spellings found ; é = é or h, o short (Ulster and Mayo).
- (2) éiríúis (hóbar), as above (1), but o long (Galway).
- (3) éiríúis, used after ar or buó (Galway).

(4) *o'fóbaire* (*o'óbair*), both spellings used (Munster).
 (5) *o'fóbaire* (*o'óbair*), used after *buó* (Munster).
 O'Reilly gives "*fobar* or *oo fobar*," but the final *r* is always pronounced slender. O'Begley's spelling is *oobair* and *obair* (after *ir*).

Two constructions are used :

I. Followed by infinitive or verbal noun.

A. With preps. *oo* or *le* and their regimen, to denote subject.

Ex. *fohair oam tuirim*, I had like to fall (Ulster and Meath).

Ex. *fohair liom tuirim*, "I had a'most to fall" (Donegal and Meath).

Ex. *fohair oo mo marbad*, he had like to kill me (Armagh).

Ex. *fohair ouit a bualaó*, you had like to strike him (Armagh).

Ex. *fohair oo muc a ceannaó*, he had like to buy a pig (Tyrone).

Ex. *fohair oo sheagan oo leagan*, John had like to knock you down (Armagh).

Ex. *oobair oo báir o'fágail*, he was like to die (O'Begley).

Ex. [*buó o'óbair oam é deapmáo* (Cork). *G.J.*, Nov., p. 118].

Ex. *fohair oam tuirim* (Galway).

B. In Galway and Mayo the personal is often substituted for the prepositional pronoun, when verb is intrans.

Ex. *fohair mé tuirim*.

[*Cf. ir fearad mé* (Galway)=*ir fíorad oam*].

C. When the infinitive alone is used, the sense is passive.

Ex. *fohair mo marbad*, I had like to be killed (Armagh).

Ex. *fohair a bualaó*, he had like to be beaten (Armagh).

Ex. *fohair oo leagan*, you had like to be knocked down (Armagh).

[*Cf. ir coir oam a déanam*, I ought to do it; but *ir coir a déanam*=it ought to be done].

D. Very often, especially in Munster, the infinitive is omitted, the phrase thus contracted being then generally applicable to something that had almost taken place.

Ex. *o'fóbaire ouit*, you had a narrow escape (Munster).

Ex. *fohair leat*, "you had a'most" (Donegal).

Ex. *fohair ouit*, you had like (Armagh).

Note to A and C.—Can O'Begley be correct in making *oobair oam* *mo marbad*=I was like to be killed? I asked several native speakers of Irish to English this phrase for me, and their translation invariably was, "I had like to kill myself!"

II. Followed by conditional, or, in some districts, though incorrectly, by past tense, preceded by *go*.

A. Conditional without assertive verb.

fohair go ouitirinn, I had like to fall (Armagh).

o'fóbaire go ouitirinn, in Munster.

o'fóbaire go mbuailfeá é, you had like to strike him (Kerry).

fohair go mbuailfiré é, he had like to be struck (Armagh).

oobair go noearmuo(f)aimn é, I had like to have forgot it (O'Begley).

oobair go gcuiríod an puais ar an pann cli oo'n t'luas, the left wing had like to have been routed (O'Begley).

Sur h-obair go léigread a méinn amaó, so that he had like to dash (let) his brains out, *Seagán O neactam* (*v. G.J.*, vol. iii., No. 29, p. 68).

a' sur fóbair go mbuifread mo éoiríde, so that my heart had like to break, *Siampa an Gheimhíre*, p. 59.
 B. Past tense. This usage obtains in Connaught and Meath, but must be corrupt, as it is unknown in most districts, and looked on by good Irish speakers as bad Irish.

fohair sur tuir mé (Mayo and Galway).

fohair go noeacáir ré ar báiniré (Meath).

III. Construction with assertive verb :

Both I. and II. are often found preceded by *ir* or *buó*, in order to distinguish present and past time.

A. Present time—

ir ohair oo a déu oo éailleanaim, he is like to lose his credit (O'Begley), I.

ir óbair go ouitirinn, I am like to fall (Galway), II.

B. Past time—

buó o'óbair oam é deapmáo, I was near forgetting it (Cork; *G.J.*, Nov. Number, p. 118), I.

buó óbair go ouitirinn, I was or had like to fall (Galway), II.

buó o'óbair go leagan é (Munster), II.

If we take I. and II. as the correct form of the phrase, *fohair* would appear to be an impersonal use of the 3rd sing. past tense of *fohair*, I attack, to which probably belongs, as infinitive, the word *obair*, attempt, effort, occurring in the Ossianic poem, *Cat Suiríde* (*v. bláir-fleairg de mhíleánais na fíadhlige*, p. 167). Cf. also *fohairíot*, they attacked. O'Don. Supp.

If, however, III. be the correct form of this idiom, of which the others would seem to be contractions, we would then have to analyze in another manner. *o'fóbaire* or *oóbair* might then perhaps be considered as compounded of preposition *oo*, for, and *fohair* (subs.), attack, approach, *fohair ir aimn o'ionnroisíre*, Cor. Gloss. The word for word translation of *ba oóbair oam é deapmáo*, for instance, would then be, "It was for an approach for me to forget it," which might afterwards develop into the present sense. I think the latter likely to be the true explanation.

S. LADROE.

PROVERBS—MUNSTER.

(Mr. P. M'Carthy, Clohane Castle).

(CONTINUED.)

15. *ir géire rúil ra éúil ná óa rúil ra trolur*.

Sharper is one eye in the corner than two eyes in the light.

16. *ir feáru rúil le glar ná rúil le huais*.

Better is hope from the prison than from the grave.

17. *Cnuapann* (or *cnuapuirgeann*) *triúroil beairt*=Many a little makes a mickle (*lit.*, a bunch (of rushes) gathers a bundle, that is, when several of them are put together).

18. *ir maing oo deineann deimhín o'a óócar*.

Woe to him who makes perfectly sure of hope.

19. 1r gairb mí 'na gcuac.
Rough is the month of the cuckoos
(April).
20. 1r liaig gac o'tair.
Every disease is a physician.
21. Ní luğa an fhoig 'ná má'tair an uilc.
Not smaller is the fleshworm than the
mother of evil.
22. Féar na bó féin faoi n-a heapball.
The owner of the cow himself under
her tail, that is, in asking others to
help us out of our difficulties, our-
selves ought to take the hardest part.

an rí na c' rob le fağail báis.

(DONEGAL FOLK-TALE.)

Bí m' ann i b'ao ó foin 7 bí ré le beir
beó ariam go n-innreócaó a mac féin
fean-rgeal oo. Bí ré pórtá ar feirfean
ban i noisao a céile, aót oo maribuis ré
alig an t-aoğal iao, ar eagla go mberdeao
páirtíoe ar bí aca. Lá amáin bí ré ag
sul earc leir an beala c mói, agur a
tiomána c leir. Connaic ré carlin ag
nigeacán i riuatán le coir an bealaig mói
7 éurí ré an tiomána c ríor ag fiafpaighe
oi a' bpórfao rí é. 'Sé dubairc rí leir an
tiomána c—"Stao oo éuro oéanaim ghuinn 7
magair oimra." Éuair an m' é féin ríor
annrín 7 o'fiafpaighe oi a' bpórfao rí é.
Dubairc rí go bpórfao; 7 pórfao iao 7
éug an m' 'na baile í. Bliadain 'na óiaró
rín, éug an m' pá oearia an t-omar a bí ag
éirge innri, aót leig ríre uiríu guri b'é an
biaó maré a bí rí ag fağail a bí ag cupi an
biriğ rín uiríu. Tamall 'na óiaró rín
o'iairí rí ceao ar an m'ig, cuairc a éabairc
ar a má'tair, 7 éug ré an ceao rín oi.

Éuair rí abairle annrín 7 ní iob rí i b'ao
'na óiaró rín, 'nuair a bí mac óg aoi, 7
éil rí é ar an m'ig, ar eagla go maribócaó
ré é. Éurí rí an páirte ar oileamain 7
éuair rí ar air éum an m'ig. Nuair o'fár
an gairíu ruar, éurí a má'tair ar rcoil é, 7
bíóó rí ag tabairc ariğio oo, gan fíor oo'n

m'ig, le leabairíoe 7 neite éeannac oo.
Ní iairb fíor ar bí aige cia a á'tair 7 lá
amáin bí ré gan ariğioo, 7 éualairó ré
iomriáo ar an m'ig ro go iob ré maré le
tabairc uao ariğio. Éuairó ré ionnr' ar an
m'ig 7 fuairí ré é ar fúirdeacán ran gairíoa,
7 o'iairí ré ariğioo air. "An b'uil fean-
rgeal ar bí agac le hinnrín oam?" ar
ran m'. "Ní'l," air an buacail. "Maireaó
ní éuibria m'ire ariğioo ar bí óuit," air an
m'.

O'imtíğ an t-óğánac leir mar éáinic ré.
Níor fíubal re i b'ao go b'pacairó ré páiric
móir 7 móran eallairg innri, 7 éug ré pa
oearia go iob na heallairg lom, boót, gan
reoir, gíó go iob an féarí ruar go o'tí na
haóarica oimra. Nuair a éuairó re gíobta
eile, connaic ré cuibneann talman 7 rcoita
móir caoríac ann, 7 bí ríao riamar, reolmar,
beaéairte, gíó na c iob an féarí aót go han-
lom. Síubal re leir airí guri cafaó air
tobair uirge. Bí ré b'ric ag sul earc ran
uirge, 7 ceann amáin i láir báirie na c iob
corriugao. Síubal ré leir airí, guri cafaó
air poll móir uirge i láir a éarain. Bí
plainc tmaria ar an poll 7 bí maoa móir
milteac oib, ar a iob rlabria iariann cean-
gailte, leat-bealaig ar an plainc. Nuair
oo éurí an buacail a éor ar an plainc, le
sul earc an poll, lúb rí ríor annr an uirge,
ar m'oo go iob an t-óğánac ar tí beir
báirte, guri iunne ré é féin oo corriueagao,
7 ar an móimio o' éiríğ an plainc cóim
oamgean le gairgeán, 7 léim an máoa
oib ríor 'ran poll ar a beala c. O'imtíğ
ré leir airí, 7 cafaó air teac-pobuil, 7
éuairó ré irteac ann. Bí fağairc ar an
alóir 7 o' fiafpaighe ré an iob an oimne
annrín a oéanraó airiunon a fíurteólaó.
Dubairc an t-óğánac go noéanraó reirion
é fíurteólaó 7 iunne ré rín. Táinic ré
colmáin g'eala irteac ar an oomur, 7 fúiró
ríao ar fíleirí go iob an tairiunon earc, 7
annrín éuairó ríao amac ar air. O'imtíğ
an buacail amac ar an tíg íobuil airí, 7
fuairí ré é féin i n'gairíoa áluinn b'ieag

plúir, 7 bain ré ceann do na plúirí 7 éus leir é. 'Ar leir féin annrín "sá mberóinn ar air as an nís anoir, éusfaó liom rígeálta iongantaca innirint só, 7 gheobainn aigisioo uad; " 7 mar rin de o'píll ré ar air ionnrí' ar an nís, asur fuair ré 'na fúirde inr an gairróa é. "Cá bfuil tú uul anoir?" ar an ní, "nac goirio ó bí tú annreo a iomine." "Tis liom rígeálta innirint uuit anoir," ar an gairrín.

"Maíreao innir leac." labair an ní. 'O' innir an gairrín só fá'n páiric eallais 7 a éonnaic ré a bí cóim boct rin 7 an méao féri a bí aca.

"Innréócaró mipe úuit cao é buó ciall só rin," ar an ní; "ré rin daoine a bí as rpioio ar an rraoçal reo, 7 rpioó-éacé-le-éile aca, asur beiró ríao inr an éruao-éar rin go rí ló an bpeíteamnair."

'O' innir an r-óganac só fá na caoirib meáma inr an páiric lom. "Sé rin rrao-óaoine a bí maí, capéanaé le éile ar an rraoçal ro, 7 beiró an gléar maí rin oirra go lá an bpeíteamnair."

'O' innir an gairrín só fá'n tobair uirge 1 n-a iob ré bpuic as uul éair asur ceann amám a lári báipe nac iob coirruasó.

"Sin ré lá na rraoémaine a bí as uul éair, 7 an 'Domnac ar rraoair."

'O' innir só fá'n póll móir uirge 7 an capán caol éair, 7 an maoa uub as a coimeao.

"Sin l'pionn," ar an ní, "7 'ré an 'Diabal a bí 'ran capán, 7 mup gcoirruasé éu féin 'ran móimio rin, beiréa cailte."

'O' innir an buacail só fá'n rí-íobuul 7 fá'n l'pionn 7 na ré colmáin a éáinic as éiréacé leir.

"Sé rin ré mná a bí asamra, 7 maib mé alis go léir iao, ar eagla go mberóeao páiríoe ar bit aca."

'O' innir an gairrín só fá'n gairróa plúir so éonnaic ré, "asur," ar rreirion, "ar eagla nac gpeiríoe mé, bain mé ceann de na plúir, 7 éus liom é 7 rin éusac é."

"T' eagla oim," uubair an ní, "go bfuil mé cailte, oir buó cóir gup mac uam acá 'ran plúir reo."

Scair ré ar a bean, 7 o'farruig si an iob amám mac aicí óó-ran.

"Bí," ar ní, "7 rin é oir so éoinne ann-rin." Nuair a éualaró an ní reo, glac re tam 7 éuit ré maib ar an talam.

Éus an bainríoan an r-óganac rreacé 'ran pálar, 7 bí iugeacé 7 rairóbréar an rrean-río alis aise; 7 bí ré féin 7 a máair go rona, reunnair ó rin amac: 7 mar iob ríao-ran go mberó rinne.

Peaoar MacFionnlaois.

TRANSLATION.

THE KING WHO WAS NOT TO FIND DEATH.

There was long ago a king who was to be alive ever till his own son should tell him an old story (a wonder or romance). He was married to six wives, one after another, but he killed all-in-the-world of them for fear they should have any children at all. One day he was going along the road, and his driver with him. He saw a girl washing in a stream by the roadside, and he sent his driver down to ask her if she would marry him. It is what she said to the driver: "Leave off your merry-making and don't be mocking me." The king himself then went down, and asked her would she marry him. She said she would; and they were married, and the king brought her to his (own) home. A year after that, the king noticed how bulky she was growing, but she pretended that it was the good treatment she was getting that was putting that improvement on her. A little while after that, she asked permission of the king to go on a visit to her mother, and the king granted it.

She then went home, and not long after she gave birth to a young son, whom she hid from the king lest he might kill him. She put the child to be nursed, and went back to the king. When the lad grew up, his mother sent him to school, and she used to give him money unknown to the king, to buy books, &c. He had no knowing who his father was; and one day, being penniless, he heard that this king was good at giving money away. He went unto him, and found him seated in the garden, and he asked him for some money. "Have you any story to tell me?" says the king. "No," says the boy. "Well then I'll give you no money," says the king.

The youth departed as he had come. He proceeded not far when he saw a large field and many cattle in it, and he remarked that they were poor, lean, and fleshless, although the grass reached to their horns. When he went a little farther, he saw a piece of ground with a flock of sheep in it, and they were fat, fleshy, and in prime condition, though the grass was very bare. He walked on again till he came to a well of water. Six trout were moving about in the water, and one in the middle at rest. He walked on again till he met with a large pool of water in the middle of his path. There was a plank across the pool, and a large, fierce black dog, to which a chain was fastened, half-ways on the plank. When the

boy put his foot on the plank to cross the pool, it bent down into the water, so that the youth was on the point of being drowned, till he crossed himself; and in a moment it became as firm as Gaigeon, and the black dog jumped down into the pool out of his way. He again went his ways, and met a church, into which he went. There was a priest on the altar, and he asked if there was anybody there to serve Mass. The youth said that himself would serve it, and he did. Six white doves came into the door, and they sat upon a pillar till Mass was over, and then they went out. The youth went out of the church again, and found himself in a lovely, fine garden of flowers, and he pulled one of the flowers and brought it with him. He then thought to himself: "If I were back now again with the king, I could tell him wonderful stories, and I'd get money from him." He returned to the king, and found him sitting in the garden.

"Where are you going now?" says the king. "Is it not short since you were here before?"

"I can tell you stories now," says the youth.

"Well, then, proceed with them," says the king. The youth told him about the field of cattle which he saw, and they very poor, considering the amount of grass they had.

"I will tell you what that means," says the king. "That signifies people who used to be fighting and at enmity with each other, and they will be in that miserable condition till the day of judgment."

The youth told him concerning the fat sheep in the bare field. "They are good people who were kind and friendly towards each other in this world, and they will be in that happy state till the day of judgment."

The youth told him about the well of water in which there were six trout moving about, and one in the middle at rest. "That is the six week-days passing away, and the Sunday at a stand-still."

He told him about the great pool of water and the little pathway through it, and the black dog guarding it. "That's hell," says the king, "and it is the devil who was on the path, and if you had not crossed yourself that minute, you were lost."

The youth told him about the church and the Mass, and the six doves that came hearing it.

"That's the six wives I had, and I killed them all for fear they should have any children."

The youth told him about the garden of flowers, which he saw, "and," says he, "lest you might not believe me, I plucked one and brought it with me, and here it is."

"I am afraid I am lost," said the king, "for it ought to be that this flower is a son of mine."

He called to his wife, and asked her if she ever bore him a son.

"Yes," says she, "and there he is, right before your face."

When the king heard this, he grew pale and fell dead upon the ground.

The queen brought the youth into her own palace, and he had the kingdom and riches of the old king, and himself and his mother were happy and prosperous from that forth, and like them may we too be.

NOTES.

Rob=raib, was. Ais an traoḡal=uile de'n traoḡal?=all in the world. An ní é féin, better an ní féin. Ionny' ar an ríḡ=ó'ionnyuróe ar an ríḡ, (he went) to approach the king, i.e., to the king. Siobta, in the South Siobta, a piece. Saigean, a mountain in Co. Donegal. 'Ar leir féin=ar leir féin, it seemed to him. Mup=muna. Ais=uile. Note that the Ulster usage after preposition and article singular is aspiration

generally, not eclipsis: ar an póll, not bpóll; fá 'n páirc, not bpáirc. In Connaught only so and se, in Munster so, se, and i (imr) aspirate when singular article follows, but so'n, se'n are often followed by eclipsis in Munster.

ANECDOTA FROM IRISH MSS.

XV.

Leabair b'ieac, p. 261a.

Incipit pegula¹ Moēuta Raēin so fōrceatū
veic timmna fōr ceē ōen tuine.

1. It é arcnam na f'laēa
Iru úaral-b'ieḡ:
f'ieic Dé ōn uli anman,
ó ēruoe, ó ḡnīm.
2. A f'ieic ó uilē neḡtaib
ní ba líac, cū léir,
f'ieic so ēomneḡaim la f'eim
amail so f'ieic f'eim.
3. Ní aḡmai so híolaētaib,
sáis in ēomneḡo móir,
ní aile so Dúileman
imn úabair náē cōir.
4. Aḡmōitū so ēurceoe
timma in ní,
ocur ceē ōen i' f'ruēitū
ar f'riu ol m-bí.
5. Tabair anoir son abbaro
Maic Muḡe cen meē:
ní ḡata, ní f'uilḡḡeḡ,
i' ní oirce neē.
6. Ní bat f'antaē f'oirin bíē
nac f'oir in nem clōen,
ní cōir i' f'oiriul f'oir neē,
ní ēráoe nac ōen.
7. A n-aocobair-f'iu ó cāē
veic f'eim sa ceē maē,
vēna-f'iu f'in sa ceē ōen
ar cu móir in f'laē. -
8. Ní ná súēairf'ieḡ veic f'eim
so eirōit bír olē,
so tuine ní accobair
cēin noc-bé i' cōir.

¹ peglum MS.

LITERAL TRANSLATION.

Here begins the Rule of Mochuta of Rathen for teaching the Ten Commandments to every person.

1. This is the way to the Prince
Jesu of noble strength,
To love God with all thy soul,
In heart, in deed.
2. To love Him with all thy strength,
Not sadly, though earnestly.
To love thy neighbour next to that
As thou lovest thyself.
3. Do not worship idols,
For the great Lord's sake.
Ask not thy Creator
For pride that is not just.
4. Honour to thy parents
The King ordains,
And to everyone that is senior
And older than thou art.
5. Give honour to the Abbot
Of the Son of Mary, without fail.
Steal not, shed no blood,
And slay no one.
6. Be not covetous of the world,
Nor of the false heaven.
Do not bear witness against any one,
Do not cause pain to a single person.
7. What thou desirest from each one
For thyself of every good,
Do thou that to every one
That thou mayst come to the Prince.
8. Whatever for thyself thou desirest not
Of harm that is evil,
Do not wish to any man
While thou art in the flesh.

NOTES.

The above poem is written in the metre called *cumarc* *ecir* *pannaige* *é* *móir* *ocur* *le* *pannaige* *é* *é*, the first half of each line consisting of seven, the second half of five syllables. It is ascribed to Mochuta, abbot of Rathen and bishop of Lismore, who died in A.D. 637, but from the language it is evident that it was composed at a much later period. To mention only one certain test, the forms *tóir* and *póir* in the 7th stanza, s-futures of *tíocim* and *píccim*, would have counted as two syllables in the 7th century. Still the language is Old Irish, and the poem may, I think, well be ascribed to the 9th century.

3. *ní* *ádh*. Observe that *ní* with the subjunctive is used throughout instead of *ná* with the imperative. It seems to have the force of the Latin emphatic imperative.

4. *oí* *m-bí*, *than thou art*. *oí* occurs commonly in the word *olcena* "besides," later, *ápcena*, and in *olóar* "quam est." Its original meaning seems to have been "ultra." The *m-* is the infixed relative pronoun.

6. *poprin* *bié*—*pop* in *nem*. This is a good example of the way in which the Irish scribes, by partly retaining, partly modernizing the older forms of language, have handed down the older literature in a form which does not represent the language of any definite period. *poprin* *bié* (or *biut*) is Old Irish, *pop* with the dative article;

the accusative construction would have been *poprin m-bié*. But *pop* in *nem* is Middle Irish for Old Irish *poprin nim* (dat.) or *popra nem* (acc.), the word *nem* being neuter in Old Irish.

ib, *popruill*, the Old Irish dative of *popgeill*, neut., "witness," "proof."

8. *óúéapre*, the second pers. sing. of the s-subjunctive of *óúéapacur*, "I wish," a deponent verb.

9. *not-bé*. The *é* is the infixed pronoun of the second person singular, *bé* is the third sing. injunctive of *bíu*.

ib, 1 *copp*. This would have been 1 *cupp* (dat.) in Old Irish.

KUNO MEYER.

NOTES AND QUERIES.

(61). May, 1894, p. 29. In the song *Cúl Oub uai* *ge*, the second half of the stanza I., as heard in the Rosses, uns:—

Shuio muiro ar na páiníaróe, áé níor léir dúinn
rtiúpaó éanab

Dhi cubar 7 cátaó 'oul go bárra' na seann;
Dá mbíod rian i n-ár bpócaíde a gearraó na
pócaíde,

Do éurpead an éoir rinn faoi fargad na
mbeann.

St. III., 1: *Subailce* is always used here, not in its proper sense of "virtue, goodness," but to signify "joy, mirth, happiness" (on the principle, I suppose, that virtue is happiness): *bí* *pubailce* *móir* *ágan*, "we had great fun;" *ouine* *pubailcead* "a merry person," *áé* *gan* *pubailce*. "a joyless place."

III., 3: For *ui pháirtaig* read *ná páirtaig*, a term of endearment, *a néill bán na páirtaig*, "O fair Niall of my love!" (See Dr. Hyde's "Love-Songs of Connacht," 40, 7 and 60, 16).

For *clúitead* read *tuáctad*, "clumsy, awkward," hence "accidental." L. 4, for *campal* read *cablaó*; 5, for *tiontuig ré an báu*, read *líonab an báu* (as a matter of fact, the boat was not capsized, but filled in); 7, for *Coirpe* read *Soirpaí*, Godfrey, a brother of the skipper of the doomed boat.

Cúl uai *ge*, "the back of Owey," is never literally translated here, but is always understood to mean "behind (*i.e.*, west of) Owey."

A. J. DOHERTY, Cruit Island.

(62) *Dálana bpocal* "oo" 7 "oe," *ir* *cuirin* *liom*, "nuair oo bíor áé léasab" "C. b. Sh. an bháir" *mapaon* *leir* *an* *n* *áéob* *l* *geoir* *mblapoa*, *Seagán* *ua* *manacáin* *a* *ainm*, *go* *noubairt* *reir* *ean* *liom* *sur* *b'* *ionganac* *leir* "oo *bpi*," "oo *reir*," 7 *a* *leicéir* *rin* *o'f* *airin* *áé* *an* *g* *éicéir* *innead*, *oir* *ir* "oe *bpi*," "oe *reir*," oo *éualar* *féin* *i* *g* *comhar* *aróe*, 7 *ir* *o'is* *go* *noéantar* *reir* *oir* *ir* "oo" 7 "oe" *ainm*.

oo, oe. 7 oi, *acáio* *uile* *gearr* *ainm* (i *g* *Corcaig*).

Orbop *O* *hainm* *g*.

(63) From Rev. E. Hogan, S.J.—At p. 137 (Dec.), "O'Flaherty in his 'West Connaught' gives one of Barrett's most popular songs." For "O'F" read "Hardiman" (whose *real* name was O'h Artagáin). O'F. was dead before Barrett came on the scene. P. 138, col. 2, *go* *fiú* *an* *oir* *rin*: add *go* *fiú* *an* *rimuair*, Donlevy, 20. Cf. Heb. 12, 20; 1 Cor., 5, 11; *fiú* *an* *meannaim*, Luc., 15, 29; *go* *fiú* *ad* *foail*, Donlevy, 110. (*fiú*="worthy" and "worth"? as *biú*="life": *go* *fiú*="ad *valorem*?)

ghás deisil nó tuatal.

(64) Do bí, 7 atá faoi léasair, oream nra' tñ 4 mbeiréann ríao "mná feara" oñu féin, a lizear oñu féin leigear a óeanaó, 7 go cinnte a gñidear leigear go minic do óaoimib cinne éri luibeannais. 'nuaip a hinníreap óaoibéa cé 'n éagcaoine atá ar an ouine, naóair ríao 7 baipñr ríao na luibeanna do mearap ríao oirfeap é. ann-rin bñuipñr ríao iao i rñileuo. má fíocann ríao oirfeal, óeáppar ríao leat go oñuicupar an ouine ar; áct má fíocann ríao tuatal, ní beró nioir mó acu le óeanaó leir, 7 ní glacpñr ríao do óuio aipñio.

The foregoing account was given by a native of Galway County to Mr. C. P. Bushe. It may be translated as follows:—

THE PRACTICE OF RIGHT-HAND OR LEFT-HAND TURNING.

There was, and is at present, a set of people in the country who call themselves women of knowledge, who pretend to perform curing, and indeed who often do perform curing for sick people with herbs. When it will be told to them what complaint is on the person, they will go and they will pluck the herbs which they think will nourish him (do him good). Then they boil them in a skillet. If they boil right-hand-wise, they will tell you that the person will come out of it (get better); but if they boil left-hand-wise, they will have no more to do with him, and they will not take your money.

NOTES.

Oirfeal means turning in the direction in which the sun or the hands of a watch go round. Tuatal, or, as spoken by this narrator, tuatal, means turning in the opposite direction. The words are evidently derived from oear, right or south, and tuair, left or north.

A superstitious preference for the oirfeal or right-hand or sunwise turn is common to many peoples. The tuatal, or left-hand turn, is relatively disliked. Compare the words "dexterous" and "sinister." Mr. Bushe supplies the following illustrations:—

"The reindeer was killed by a stab in the breast, and if it fell to the left side, it must not be sacrificed, but if it fell to the right, it was worthy of being offered. One chief stabbed eight reindeer before one fell to the right side."—*Nordenskjöld's Voyage round Asia and Europe*, by A. Hovgaard (London: Sampson, Low & Co., 1882), p. 141.

On St. John's Eve, a coal lighted at a bonfire is carried three times round the house *deiseal*, for luck.

Oream a mbeiréann, &c. This is a mixed-up construction between oream do beir "mná feara" oñu féin, as translated, and oream a mbeiréann ríao (.i. na óaoine) "mná feara" oñu, a party whom they (people) call wise-women. Inneorap = inneorap, inneorap, commonly inneorap: óaoibéa = oóib. In the greater part of Connaught o is broad in all the compounds of oo and oe, and the third person plural of preposition-pronoun combinations is nearly always made to end in éa, &c., as leobéa (leo), oóibéa (oóib), oaoibéa (oioib, used for oóib above). ní beró nioir mó acu le óeanaó leir seems an English turn of expression.

(65) In every locality where Irish is still spoken there are a great many words and phrases not to be found in dictionaries, and anyone who can write Irish, and who may be living in such a neighbourhood, should take down all such words, with the meanings attached to them in the place. By doing this, many words and phrases may be

preserved that would die with the old people who still use them, and I hope a small space of the Journal will be open for their preservation. I have a long list of words that were once understood by everybody in this place, but which are now unfortunately seldom used and understood by very few. I send you a sample from my collection. If they meet the eye of my old friend, Mr. John Fleming, he will recognise them as belonging to his native place in the County Waterford.

1. apanca, cross, passionate, furious. 2. bucaipe, a cake baked on a griddle. 3. bñannóan, a cake baked before the fire. 4. Cannacac, peevish, fretful, irritable. 5. Cannlán, a young helpless family. 6. Ceapb, coveting, as éurp ré ceapb ann. 7. fíacáncá, of a niggardly spirit. 8. fíocál, a dwarf, anything stunted. 9. fñi-óige, very small potatoes, the same as cñioacá and clobapán in other places. 10. fñeapmál, the refuse of anything. 11. fñabapñál cannte, gossiping. 12. libéiréac, careless, unconcerned. 13. luabpail or lubapail, whispering. 14. mobnapreac, stupid, spiritless. 15. pñurpíneac, a mean little fellow. 16. Spóirpreac, a blazing fire. 17. Tácat, an inference, an omen, as, bain ré oñoc-tácat ar.

P. C., Comragh,
Co. Waterford.

(66) Scottish Gaelic:—Cia mar tha do bheannachadh, how's your health (English equivalent).—See *Lessons*, 419. Dara=darna, dalla, the second. Uaisle=uaisle, nobility. Faicinn = faicsinn, faiscinn, seeing. Muincheall = muilicheann, muiricheall, a sleeve. Eunlainn = Eunlaith, Eulainn, the feathered tribes. Ealt=ealta, ealtainn, a covey or flock of birds. Griogar, a man's name. Griogalach, a Macgregor. Neacal = Nicol; MacReacal = MacNicol. —See *Lessons*, 422. Buaillear dh' ionnsuidh na traigh, (he) strikes down to the shore. Buaillear ort, let me try (to do better than you). The corresponding answer is, Leigidh me leat, I'll allow you. "Gilleasbuig eutrom" was the name given to a half-witted fellow who recently lived in the Isle of Skye.—See *Domhnall O Laoghaire*, p. 157. Dreolunn = a useless fellow. A dhreolunn nam fear = such a fellow for wonders, or miracles.—See *Seadhna*, p. 152. Bha gaioith an iar a gobachadh = the west wind was blowing in capfuls (mouthfuls).—See *An chaora bheag dhileas*, p. 153.

GALL-GHAIDHEAL.

(67) In the Mayo song an dóitín buíde (*Journal*, September, 1894), the words ní móir ná gcomnuiréann an cñioib in mo lár should read ní mó ná go gcomnuiréann an cñioib in mo lár, lit., it is not more than that the heart stays in my body (lit., middle), i.e., my heart almost leaves my body. The locution ní mó ná . . . is in common use; ní mó ná bog é, it is no more than soft, i.e., it is by no means soft.

(68) Notes on Spailpín fánac (July, 1894): Stanza 1, also read oíol nó flao mo fláinte, selling or wrecking my health. Sgoimpe, a stripling. Stanza 2, feac, lit., handle; this the workmen carried wherever they went, but not the other parts of the spade. Stanza 3, claoirpéao, I will comply or submit. Stanza 5, léir: compare Oñéa ná póla, the charm for bleeding:—

ecó léir! ainn an oail do fáit an tpleas tñi
éaoib oear Chñioir;

ecó muipe! ecó náomh! do rtop an fñul gan nñi
gan péin.

1 n-ainm an átar (7) an mñic 7 an Spioirao náomh.

"O Litis ! name of the blind who thrust the spear thro' the side of Christ ;
 "O Mary ! O Saints ! who stopped the blood without poison (agony), without pain.
 "In the name of the Father, etc." (Ecco, an Italian word).

The following lines should follow V., p. 57 :

"Sneasáð 'r vior óir, ar' an éaspa,
 "ní fúil don vion uáinn beir ann."

P. 104, 17, *muasáán*, a wether; often applied to a young man with curly hair, short neck and dark complexion.—HUMPHREY SULLIVAN.

(69) N. and Q. 50 : cha b' uilear dhomh = b' éigean dom.

"Cus" possibly = *cúir*, pronunciation of *ḡur* or *ḡur* in Scottish Gaelic, hence, "an addition." [Father O'Leary, P.P., in a recent communication, compares "cus" with *ḡur*, a diminutive formed from *ḡur* : *ḡur* ré *ḡur* dom, he gave me a little extra].

On "iomad," note :

an iomao ariḡro, "too much money." (Munster).

rioc iomáa, "much frost." (Meath).

ri iomáa vume (it is), many a person.

Compare *ri beas vume* (opposite of foregoing).

ri annáin voinnác, there is hardly a Sunday.

ri teapc vume, there's hardly a person.

ri mór vume, many a person (examples will be found in *Seapc-leanmáin* *Chriort*).—E. O'S.

(70) Some proverbial gleanings :

ṽri bliána fáil (a wooden fence, paling).

ṽri fáil cú.

ṽri cú eac.

ṽri eac maicac.

ṽri maicac iolap.

ṽri iolap iubap.

ṽri iubap cpié (a furrow?—*qy*. *cpié*?)

ṽri cpié vepreáð an voinnác.

vubapc *ciapmigeáð* *liom náð* *bñul* *don* *ṽriḡe* *eile* *cum* *lá* *an* *bñeéeanmáir* *o'fagáil* *amác*.

Taitneann an ḡuán

Seac Sácapn pa' bliáam (Cork).

Tá *ṽia* *maí* *paí* *éropacpe*, *acé* *ní* *fagáir* *apán* *ḡan* *arḡeav* (Mayo).

ḡoio *ó* *ḡaomúe*, *ḡoio* *ḡan* *peacacpe* (Cork).—E. O'S.

(71) *Síoe ḡaóite*, "a fairy wind," Feb., p. 170, note. This is an instance of false popular etymology. *ḡaóite* means "of wind," and *ṽioe*, or rather *ṽiḡe*, is a noun and means "a sudden gust, rush, blast, etc." *ḡaṽamálca pa* *rebacc* *oa* *élaip* *i-lló* *épuao-ḡaíe*, *na* *pa* *ṽioi* *pép*. *ḡaíe* *epṽṽ* *i-lló* *márcai* *ṽar* *muni* *maéap*... *vá* *eé* *Con-Chulainn* *immon* *cappac*. "Like a hawk from his ledge on a day of hard wind, or like a gust of the tearing wind of spring on a day of March over a brake of the plain were Cu-Chulainn's two horses under the chariot." *Compac* *ṽiṽioao*, *maṽ* *ṽiḡe* *ḡaíe* *ṽar* *ḡlaṽ-muni*, "like a blast of wind over green sea," MS. Mat., 473, 17. *Amas* *ṽiḡe* *ṽeḡ* *ṽi* *ail*, "like the swoop of a vulture from a cliff," *ib.*, 473, 6.

(72) *paṽ*, "a little, somewhat," seems to be in use in most Irish-speaking localities of Munster. The following

form may be noted. A member of the Gaelic League, from the Youghal district, remembers once saying to a man who was trying on a shoe *an oipeann ṽi vuit?* The answer was : *Oipeann, acé tá ṽi pór beas*.

J. H. L.

GAELIC NOTES.

An excellent article has recently appeared in the *Catholic Times*, Philadelphia, calling on Irishmen, and the Irish clergy in particular, to rally to the movement for the national tongue. The article bears the noted signature, "Sacerdos."

We have to thank our old friend, Mr. P. O'Farrell, Sebastopol, Victoria, who, through the *Melbourne Advocate*, very kindly supplied information to several correspondents who had made inquiries regarding the GAELIC JOURNAL in the columns of that paper.

Mr. Denvir, in his *Irish in Great Britain*, writing of the little colonies of Irishmen whom the famine sent into the agricultural parts of England, says : "Of the old people who are left, some scarcely know any tongue but Irish, and you will sometimes hear from the lips of an old harvestman a story of the 'Black '47' told with simple pathos and unstudied eloquence, from which years of exile have not driven the impress of his Connaught home."

We wish to express our thanks publicly to some of our subscribers who, not satisfied with long-continued support of the GAELIC JOURNAL, have generously contributed to its funds amount's far in excess of their annual subscriptions. Some time ago we received such a donation from Captain Thomas D. Norris, of New York. Recently the Rev. James O'Neill, P.P., Dun-haughlin, Meath, who is a regular subscriber, has also made a generous contribution to the resources of the JOURNAL.

We are sincerely grateful to many friends in the Press for their kind commendation of our efforts to the public. To mention all the journals in which the GAELIC JOURNAL has of late been favourably noticed is out of the question. The list would include leading papers, daily and weekly, in Ireland, Great Britain, the United States, and Australia. The friendliness which prompts these notices will feel sufficiently rewarded by the assurance that this JOURNAL, supported and conducted wholly by unremunerated and volunteer work, is steadily growing in popularity and influence.

Mr. Thomas Burke, of St. Michael's, Liverpool, a friend of long standing to the GAELIC JOURNAL, has induced the Library Committee of the Liverpool Corporation to provide a permanent stand for the JOURNAL on their well-attended "magazine and monthly" table in the Picton reading-room. Our friends in other places might well follow Mr. Burke's example, and secure for the JOURNAL its appropriate place in every reading-room and library of a public or semi-public character, where Irishmen and people interested in our national tongue resort.

Miss May Foley, daughter of Mr. M. J. Foley, of Ring, Dungarvan, died on January 7th. She was an accom-

Cuirimís i gcár anoir go gcuinneodáid tuine na píneáporóirí. I gceann a céile 7 go mbeannairíe don éarúan beag anáin tóib. Sú anoir iao a5 deargad, a5 cóinídeargad, a5 ró-deargad, a5 lapad. Cuir ríor tuillead móna. Sin anoir an laparí dearg. Agus rá theipad atá teine bheá5 agann, do chuifead don rúo an lapad, bíod tuiam nó flúic. A cáipoe, má tá ár ghuas móna flúic go tci an láy, ná bíod a eagla oipain, a5t cuirniúimís fearoa na píneáporóiríe cóiníad a' tá ríao beó.

We learn with very great pleasure that the *Cork Examiner* will shortly begin to print matter in Irish and in the Irish character. We trust that our readers pay special attention to the publications whose names we print under the heading of "The Gaelic Papers," and that they avail themselves of every opportunity of encouraging those papers in the meritorious work of bringing Irish literature home to the ordinary reader. We hope to see the good example of the *Tham News*, *Donegal Vindicator* and *Cork Examiner* followed without unnecessary delay by the other provincial papers. Our readers can do a great deal towards an early consummation of the wish.

The following extract from a letter just received affords an insight into the work now being done by the GAELIC JOURNAL in many Irish-speaking districts, a work which should be going on in all such districts:—"Dear Sir,—Having received your (GAELIC) JOURNAL during the past twelve months through my friend —, I was not able to read the second word of Irish then, but an incorrect speaker, and living in a country place where the old folks speak nothing but Irish and the young nothing but English, through the aid of your Journal I can read through at sight. My home is like a school by night to hear me read the grand old tongue for those who love it." The writer concludes by giving the name and address of a friend whom he has induced to become a subscriber to the GAELIC JOURNAL. We hope our excellent testimonialist, who is a native of Cork County, will impress the rising generation around him with a sense of the disgrace of growing up ignorant of the language of their fathers. His school may yet prove the germ of something memorable. The names of our pioneers will not be forgotten.

interacta na scumann ngae-
dealać.

25—1—'95. 'Do bi an oá burðin léiginn pá éúram
 'thoínnarill tii Chonóðbari 7 eom mihc néill. 1 n-a
 óráðo rin, oo bi tioneól a5 an luét gnóða, 7 oo léig
 an þiun-éleiréað ór a 5comair curto be litir fuaip ré o
 'n átarj e. O'ðrannia ar amercuð, a5 innir vea5-
 rgeul 1 ocaob na 5aeóilge 'ran áyro 1 n-a bpuil ré.
 'Do cuipreáð fupponn ar bun éunn 5o 5cuipreoir þa-
 5alea 1 5cóiþ oo 5earþeánpáð oo luét coranæa na
 5aeóilge pá 'n tuatí cionnurþ éioapað leo cionnugáð
 le gnóðarb an éumainn. 'Do cuipreáð þa5ail 1 þreþim
 5o mbuð e éioþ ceangail 5að cpaioþe 'ran tuatí leip
 an ayo-chnaioþ, rilling 'ran mbliaðam. aon cpaob

6 a bhuil cáirteas ag teapáil, cuipioir fíor oppa cum na rúin-cléiréac i mbaile-áda-cliait.

1—2—'95. Uaithián, paoruis O Laoisairne. Do léig uiliam mac Colbáino cairbail de rgeul "Sheatna" ar iurleabhar na Gaeilge. Do léig Tomás Ruipéal an ván ar "Inghin Araibí" do hair-oirigeas ó bheupla leir an ádair mac Cátaig.

8—2—'95. Uaithián paoruis ua bhriain. Do rinnead oirpóiréac. ar an gceirt reo, "Cionnur i rreann deuntar filiréac Shaeúilge?" Deuntar filiréac ar óa nóir fá ládair, .i. ar nóir comfusa 7 ar nóir "rhyme." Do péir an ceuo nóir oíob ro, bain-tear an fuaim ceuona ar na goaibí adá i noiréac gáe reapp, agus ní poláir fós go mibéir comfusa le céile ar ceuo de na goaibí i láir na breaipa. I r ar an nóir rin adá uirpóir na filiréac deunta lé cpi ceuo bliaóan. An nóir eile, i r mar a céile go oiréac é agus an nóir adá i bfiliréac an bheupla. Dob' i comhairle an cionóil reo fupab é an ceuo nóir oíob an nóir i r binne fuaim 7 i r mó ual vo'n Shaeúilge. Do labair Tomás Ruipéal, Rirceapra ua Maoilbheannáin, m.a., paoruis O Laoisairne, Seumur O Séagóda, Seorain Laoire, Eoin Macnéill, 7 oaoime eile, ag tréac ar an gceirt aubhramair.

15—2—'95. Uaithián, uiliam mac Colbáino. Do léig Seumur ua Séagóda an ván "Clíobna 7 an Sheilt" ar rgnibinn do bí aige féin. Do gab Con-óbar O'Rioghbaróan an abairán "Jimmy mo míle réor." O'ninnr Seasáin bairepa fá'n gcongnait do geallad ó na páirpeupaib nuairéacra fan cuait.

Connrao na Gaeilge i nGailim.

24—1—'95. Léigead tuaragbáil air an oionóil poirne rin, 7 nuair éir an t-uaitián a ainm leir, o'ninnr miced ua bhriain an rgeul—"uiliam ua Ruaimig" adá i "gCoir na Teinead." O'aitéir ain-opear mac Gloinn "Smuante bhriain bhpoirne poirne a éat deirneannac." Léig ancoine ua O'innail an vapa cuio de "leauirde na luaité" ar "Siampa an Sheimipó."

31—1—'95. An áir léigead an tuaragbáil, 7 éir an ríagairgeoir—an cádair ua h-ódoán—a ainm leir, léig an rúin-cléiréac cunta ar páirpeup corpaige air an gcaoi bhuil an Shaeúilge a'oul air a'adair i gCumann na n-Ois-ghairann ar gcaoir rin; 7 labair pé beagán ag bpoirgeas fuar muirce na Gailimhe le h-aitéir deunad air muirce Chorcaige inr an oad-óbar reo. Léig an t-áir ua h-ódoán S.1. an "alp luasra" ar "Coir na Teinead." Léig Seagán ua plaitbeartaig cunta do bí rgnibéa aige ar a ugoairéar péin ar an nóir ar cuiréad ar geul "Cupcom do beir gá ioc ar phacairde i nGailim." Léig a. mac Gloinn cairbail de bheata Sheagán mhic héil.

7—2—'95. Léig Seagán ua plaitbeartaig páirpeup nuair eile ar "Chac an Traig bhain," a tugad roir mhuiréad na v-tuait 7 clanna gaodal choinnac, 7 na Gail. air bhuad na mapa tuairim óa míle caob fíar de Shailim.

14—2—'95. Léigead an tuaragbáil, 7 labair maicr ua Oirín ar "phógluinn na Gaeilge," ag gpiorúgáid éirneannag cum i labair, 7 ag molaó a h-áilleacra. O'aitéir miced ua Conála ván leir "an gCoiróin doirinn," a corpuigear map reo:—"mo beannac leat, a éip mo ghab."

Connrao na Gaeilge i gCoircaig.

Do cáiteasair luic Connrao na Gaeilge Corcaige tréac fuilbir tréadóna Dia háoine, an cúigead ceann reus de'n mí reo gab éorainn. Do bí "Seanóin" 'ra' cádair 7 tug óráir uair ar Gaeilge. Do labair an Saoi O Muirgeas ar Gaeilge, 7 tug Conóbar O Cheallag mórán abhán gaedéalac uair. Do feinn Orbopn O h-aimirgin na puir reo ar an beirólinn—"Ceo uiréadacra, eirómonn an Chnuic," 7 cinn eile. Do labair O. pléiminn ar Gaeilge, 7 tug O. O bhriain léigeadreac vóinn ar an "Duanaire." Tug ar Saoi Shaircean léigeadreac ar an leabair ceuona (fuair an t-óganac ro meadail óir anuair ar a ceuo Gaeilge). Tug an Saoi O Fogluga eadra, 7 do feinn an Saoi Cinnreac. Do léig an Rúin-cléiréac licir ó Eoin mac néill timéall na feir ceoil adá le beir agáinn. Bhí an Saoi ua buacalla, oiré rgoile, fá ládair ann-rain, 7 do labair pé ar obair na n-oiré rgoile ar pon na Gaeilge. Do éiróinn ar Saoi manacáin an oiré le hóráir Gaeilge.

Connrao na Gaeilge i Lonnain.

17 Jan. The president, T. O'Flannaoile, in the chair. Seven new members were admitted, including Miss Norma Borthwick, the Misses M'Guinness, Mr. John Molloy (author of Irish Grammar), Mr. D. J. O'Donoghue and Mr. J. P. Kennedy. The chairman read and commented on *Michael na Buile* (from GAELIC JOURNAL). Miss Borthwick recited portion of *Laoidh Oisini dTir na nOg*. Songs in Irish were given by Miss Borthwick, Mr. F. A. Fahy and Mr. P. J. O'Hanlon. The proceedings closed by a short speech from the chairman, congratulating the members on the success of their branch, and on its promise for the future.

THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a month).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

MacTalla—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Journals of Cork Archaeological Society* and *Waterford Archaeological Society*, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, *Chicago Citizen*; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

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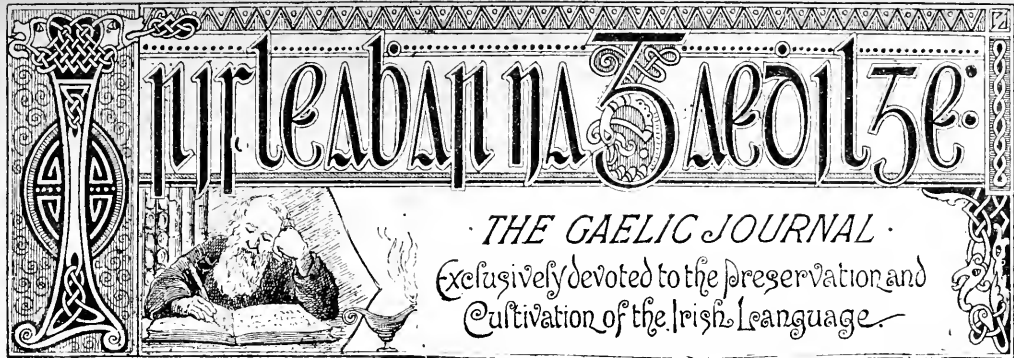
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[No. 61 OF THE OLD SERIES.]

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TO OUR READERS.

Until further notice, all business communications are to be sent to *Gaelic Journal* manager, Dollard's, Wellington-quay, Dublin. All editorial matter to be sent to Mr. John MacNeill, Hazelbrook, Malahide. Postal Orders sent to the manager, as directed above, are to be made payable to Joseph Dollard, at Post Office, Dublin.

THE CLEAVER MEMORIAL FUND.

It is well known to our readers how the late Rev. Euseby D. Cleaver sustained for many years at his own expense a prize fund to encourage the teaching of Irish in the primary schools. When Mr. Cleaver died nothing was more natural than that those who knew and prized his life's aim, and were at one with him in the love of the Irish language, should desire to take such action as would at once perpetuate and honour his memory, and would carry out his appointed task in the way that he himself so wisely chose. For this purpose the CLEAVER MEMORIAL FUND has been instituted.

The money subscribed to the fund will be annually expended in direct encouragement of the teaching of the Irish language in Irish primary schools. The exact method in which the funds will be allocated will be made known in due time.

The friends of the Irish language in America have, with characteristic energy, taken the lead in this good work. A subscription list has been opened in the *Catholic Times* of Philadelphia, and, as will be seen below, a most auspicious beginning has been made. The subscriptions acknowledged in the *Catholic Times* will also appear monthly in the *GAELIC JOURNAL*.

A committee for the administration of the CLEAVER FUND is in course of formation. Meanwhile, subscriptions forwarded to Mr. John Hogan, manager of the *GAELIC JOURNAL*, 8 Leeson-park-avenue, Dublin, will be acknowledged by letter and in the *GAELIC JOURNAL*. and will be lodged to a separate account pending the completion of the arrangements of the committee.

The CLEAVER MEMORIAL FUND

(To promote the teaching of Irish in primary schools).

Per *CATHOLIC TIMES*, Philadelphia :—

Rhode Island Irish Language Revival Society, through Rev. T. E. Ryan, President	50 Dollars
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EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in Look form : see advertisements.)

EXERCISE LXXX.—(Continued).

§ 477. I got that little mare at the market. She is young, do not put a heavy load on her yet. The little mare is dear ; that big mare is cheap. That young woman is sick ; she has a cold. A big horse and a little mare. This horse is big, that mare is small. A long street. Conn has a crooked eye.

EXERCISE LXXXI.

§ 478.

Hurry, {*oeirín* (*def'-ér*), Conn. and Ulster.
haste, {*oeitnear* (*déh'-én-äs*), Munster.
{*oeabao* (*d'-you'-ä*), Thomond.

Many other words are also used. *Deun oeirín, deun oeabao*, make haste, hurry.

§ 479. *bail ó Dha oir!* God bless you (a blessing from God on thee). Often used as a salutation. *bail ó Dha ar an obair,* God bless the work! *níl bail ari,* he is not doing well (used of sickness, &c.)

§ 480. *Cao 'tá oir?* What is *on* you? (what is the matter with you?) *Cao'é 'tá oir?* Ceimro 'tá oir?

§ 481. "What" is translated in Munster by *cao* (kodh), in most of Ulster by *cao'é* (*kū-dae'*, often *gū-dae'*), in Connaught usually by *ceimro* (*k-yaerdh*) or *cé* (*k-yaé*).

§ 482. *le*, with; *leir an*, with the. (Compare *in* *an*, in the.)

Atá an bean ag sul ríor an bótar, agus atá veirri mór uilhu. *Cao 'tá oir, a bean éoiri?* *Atá tinnear mór ar mo má'tair.* *Ní maib veirri ar bié oirra, nuair bí maib ag sul a baile móré.* *Tabarí ocoé uirge éom,* a Sheumuir, agus éom veirri; *atá mé caillte leir an tarit.* *Cuaró mo bó a baile leir an arál.*

§ 483. God save ye! Ye are in a great hurry to-day, what is the matter with ye? We are working at the lake. Did you see a boat on the lake? A boat went over to the island this morning; there was a white sail on it, and there was a hole in the sail. Put another boat on the river. The big river is full, the little river is dry now. Were ye sea-sick when the ship was going over to Scotland? No, but we were very hungry. The blood is warm yet, the flesh is soft. That big dog is hungry. No, but he is sick.

EXERCISE LXXXII.

Atá AND ar CONTINUED.

§ 484. *buite* (*bwil'-ë*), madness.

Feairg (*far'-äG*), anger.

Imnóe (*im'-nee*), anxiety.

Many other words are used for "madness:" *báine* (*baun'-ë*), *mirie* (*mir'-ë*), *cú'ac* (*koo'-häch*), &c.

§ 485. *Dia óib* (*yeev*), not *Dia éuit* (when speaking to more than one person).

Beannaét lib (*liv*), not *b. leat* (when speaking to more than one person).

§ 486. *Atá Dairmuro agus Muiréarac ag teacé arteac ar an doirur.* *Dia óib!* *Cao 'tá oirraib?* *atá veirri mór oirraib.* *Atá imnóe oirraim,* *atá ar mbó caillte,* *agus ní maib agaim aét an bó rin.* *Bí fearg ar má'tair;* *bí buile ari.* *Sunó ríor;* *atá tuirre oir anoir,* a Sheumuir.

§ 487. Is the dog mad? No, he is hungry. The cow is at the door, she is very hungry and thirsty. Are you angry, Dermot? I am not angry, I am anxious. What is the matter? My little book is lost, and I am afraid, as my father was angry when the other book was lost. The dog is mad, he is below at the well, but he is not drinking the water.

EXERCISE LXXXIII.

§ 488. *Á'tar* (*au'-häs*), joy, gladness, pleasure.

Lú'gáir (*Loo'h'-gaur*), joy, pleasure.

B'róo (*bródh*), pride, proud, joy.

Rimeiro (*ree'-maedh*), gladness (*Conn.*)

Á'tar is the commonest word used in Munster; *b'róo* is usual in Ulster and Connaught.

§ 489. The word for outside, without, is *amuirg*, older form *immuirg* *pron.* as if *am-muné* (*ä-mweeh'*). So *arraig* (*äs-teeh'*) inside, within.

Amacé, out (after a verb denoting motion).

Arteacé, in (after a verb denoting motion).

Amuirg, outside, without (after verb denoting rest).

Arraig, inside, within (after verb denoting rest).

§ 490. *Cuaró an bean arteacé ar an doirar;* *bí fearg uilhu.* *Ní fuil rí arraig anoir atá rí amuirg ari,* *atá rí ríor ag an tobair.* *Atá á'tar mór ar an á'tair,* *éamuis a mac a baile móré,* *agus atá ré arraig in an teacé anoir in a fúirde ag an teine.* *An b'aca tú ríurte arraig in an r'gioból?* *An b'fuair tú an bó rin amuirg in an leuna?* *Fuair an bean an bó,* *agus atá lú'gáir mór uilhu.* *Fan liom anoir,* *ní'l veirri ar bié oir.* *Atá veirri mór oim a baile.* *Deun*

veirpui. Ní faca mé an bean airtis nó amuis, agus bí inniúe oim.

§ 491. Nora is delighted (great joy is on her), she found a bright shilling in her pocket. She did not find a shilling, she found a pound, and she and her mother are very proud (of it). They went out on the door, and down to the other house and in on the other door. They did not find the horse, and they are sorry; they regret (it). My brother went to another country yesterday; we are lonely now. He had a poem—"I am lonely now, Mary, my blessing and my pride." The valley is beautiful, and the little river inside. God bless the work!

EXERCISE LXXXIV.

§ 492. When a noun ends in n, adjectives which immediately follow it and which begin with o or t are not aspirated, as bean ouð, a black-haired woman; bean tinn, a sick woman.

Sometimes adjectives beginning with r are not aspirated, as bean ríoe (ban shee), a fairy woman.

§ 493. Connac (CHŭN'-ik, kŭN'-ik), saw (verb).
min (min), meal.
ríoeos (shee'-ōg), a fairy.
rluas ríoe (sLoo'-ā), the fairy host, the fairies.

§ 494. Adá an bean ouð. Níl an bean beas (veG) ouð. Cum an min (vin) buríe mī an mála úo. Ní maib an min buríe, bí rí geal. Adá an min buríe folláin ní fuil rí tīom. Ní faca mé taróbre nó bean ríoe mī an áit úo. Nuair bí Oiaimuro as uil a baile, connac ré an bean ríoe as an tobair, agus éáimz eagla air. An bpaca tú an bean? Chonnac mé an bean, áet ní faca mé feairi air bíe. Ní faca ouine an Sluas Síoe puam in áit air bíe.

§ 495. Niall came home, he was afraid, he saw a fairy up in the fort. He did not see any fairy, the night was dark, he saw a light on the fort; there is no fairy in that

fort, or in any other fort. A sick woman. There was a sick woman in the house, she was sitting on a stool at the fire. She was not sick, she was afraid and anxious. We were lonely yesterday. The drink is hot. The meal is heavy. Put the heavy meal in this bag. Dermot is tired.

EXERCISE LXXXV.

§ 496. THE FORM ANT OF THE ARTICLE.

We have already seen that the ordinary form of the article "the" is an. We have also seen that after some prepositions the longer and older form ran is used. We have now to see that another old form ANT is sometimes yet used.

§ 497. The form ANT if the article is used before MASCULINE NOUNS, but only when these nouns are in the NOMINATIVE CASE; thus ant uan, the lamb; olann an uain, the wool of the lamb (genitive or possessive case), leir an uan, with the lamb (dative case).

We have already stated a rule from which the gender of most nouns can be easily learned from the ending of the word.

In the spoken language this t, really part of the article, is pronounced as part of the following word, and hence we usually write an t-uain (thoo'-ān), an t-am (thom), etc.

§ 498. Connac mé an riab ouð iníe, amuis air an rliab. An bean agus an t-uain. Níl an t-uiláir glan: adá gual air. An bpaca ré an t-iolair mī an rípeir? Connac ré; agus bí an t-uain agus an t-eun (aen) maib. Adá veirpui míoí air an uan úo. Bí cumia air an eun, nuair bí a máeair maib. Tabair an min so'n eun rīn, adá ocpair air. Ná tabair an oeoó úo so'n uan. Adá an t-apal (thos'-āl) as an ocpair.

§ 499. The lamb is outside at the door. The horse and the ass are coming home from the well, they are not thirsty, they are hungry. The eagle is on the cliff, he is angry. The lime is white, the wall is black. Put the bread in your pocket, you are hungry. The gold is heavy, the silver is bright. Put the knife on the floor, the floor is clean.

neam-sium-'san n̄gaeòil̄g.

(oo léigean an t̄án po of comairi munntiye
Connair̄ta na Ñaeòil̄ge i ÑCoircair̄g.)

Ní ól̄pa a r̄láinte 'r ní éáin̄peao "Dean
an f̄iri Ruair̄o."

Ní' l̄ binb' im' t̄án, aḡ l̄ám̄ac mo labair̄ta
c̄mair̄o,

Aét aḡ t̄éanam̄ ucl̄án² Ñuī t̄áiri Ñuī
tair̄cun̄neac̄ t̄mair̄g

Ai oteanḡa t̄il̄ áir̄a t̄ob' áir̄o i n̄ḡm̄oam
na r̄uair̄o.

An tan oo bí b̄m̄an go t̄ian aḡ leaḡaó na
n-all,³

An tan oo bí eoḡan 'ra r̄l̄óiḡte go
hac̄p̄un̄neac̄ oll,⁴

An tan oo bí r̄iér̄o-éun̄ic é̄m̄eann r̄aoi t̄air̄i
7 coll,

T̄ob' annam̄ aḡ aon-neac̄ b̄air̄ra a
oteanḡaó na n̄gall.

R̄air̄e go t̄eo'! naé t̄óiḡte t̄amanta an
r̄eall,

Ai oteanḡa t̄eair̄óil̄ t̄re éócaó t̄anair̄i le
t̄reall;⁵

Le tamall ní' l̄ beo t̄í aét bloḡ beaḡ abur̄
7 éall,

'S ní mair̄i r̄in b̄aó éóir̄i, aét Ñan óḡ ná r̄ean
un̄p̄u t̄all.

Tá "Connair̄o na Ñaeòil̄ge" le t̄r̄én̄iye aḡ
obair̄i go t̄eann,

Má é̄m̄eann áir̄i ḡcl̄éiri le é̄ir̄le 'r̄ḡac̄ oir̄e
le r̄onn,

Ní' l̄ t̄air̄i⁶ i n̄éir̄inn ná r̄ḡéir̄p̄r̄o i r̄eair̄ta
le ḡm̄eann,

Labair̄f̄ar̄o ḡac̄ n-aon i, 'r̄ ní b̄aoḡal t̄i
t̄anair̄i ná t̄eann̄an.

R̄áor̄un̄g Sc̄úin̄oín.

NOTES.

¹. binb, venom, fire, force. ². ucl̄án, sorrow, lamentation.
³. na n-all: na n-all̄m̄uac̄, of the strangers,
sea-rovers. ⁴. oll, great, mighty. ⁵. t̄reall, a short
space of time. ⁶. t̄air̄i, a school.

sear̄na.

(ai Leanam̄am).

Ñob. Air̄m̄, a Síle, cá b̄r̄uīl̄ r̄eḡ?

Síle. Éuar̄o r̄í anonn go t̄iḡ 'Liam t̄i
b̄uac̄alla. Ní r̄áir̄ócaó an r̄aoḡal Cáir̄t¹
ḡan i t̄uīl̄ anonn go b̄reic̄reac̄o r̄í éamonn
óḡ. T̄ámaoio b̄oúair̄i aic̄i r̄éim² 7 aḡ³ éamonn
óḡ. Óá mber̄oḡeá aḡ c̄air̄t̄ léi ní r̄éaoḡaó
r̄í óá r̄ocal oo labair̄te ḡan éamonn óḡ
t̄oir̄i t̄iair̄i t̄all aic̄i. Óáir̄eócaó r̄í oir̄t go
ot̄ugann r̄é r̄é n̄oeair̄a i r̄éim̄ r̄eac̄ ar̄
aonne' eir̄le, éeana r̄éim̄,⁴ 7 ḡan é aét
r̄eac̄t̄m̄un̄.⁵ An oir̄óce r̄é t̄eir̄eac̄o,⁶ r̄uīl̄ ar̄
t̄án'áir̄i, t̄ubair̄te r̄í le r̄eḡ ḡuī b̄í r̄éim̄⁷ a
m̄áir̄eair̄i, 7 ann̄ran ḡuī b̄í r̄éim̄ oo b̄air̄te é
7 r̄é t̄eir̄eac̄o t̄ubair̄te r̄í go r̄air̄b̄ eair̄la
air̄m̄u go n-íor̄f̄aó r̄í é!

Ñob. Ambar̄a a Síle, iḡ c̄un̄inn liom an
r̄ocal go t̄ian-mair̄t̄. Óior̄ t̄iḡeac̄ aḡ t̄eac̄t̄
iḡt̄eac̄ an t̄oir̄m̄ 'n̄uair̄i air̄m̄ḡeair̄ é, 7 bí
ionḡnaó mo é̄m̄oir̄e oir̄m̄, eia air̄i go r̄air̄b̄ an
c̄ion go léir̄i aic̄i. An t̄óiḡ leat—an mber̄o
r̄eḡ i b̄rao?⁸

Síle. Ní t̄óil̄. Tá tamall m̄óir̄i ó
m̄t̄iḡeaoair̄i. T̄ubair̄te r̄í liom-ra air̄e mair̄t̄
oo t̄abair̄te t̄o'n t̄eim̄r̄o, i t̄eir̄eo go mber̄oḡeac̄o
r̄í ar̄i leḡaó⁹ go b̄reáḡ r̄iom̄at-ra 7 r̄iom̄
N̄óira b̄án. Aḡur̄ t̄ubair̄te r̄í liom a r̄iáó
l̄ib̄ ná t̄éan̄f̄aó r̄í aon r̄uḡneair̄ aét c̄om̄
beaḡ 7 t̄'f̄eup̄f̄aó r̄í é.¹⁰

Ñob. Seao! r̄iur̄i¹¹ N̄óira. Tá t̄oir̄ac̄ aḡam
oir̄t, a N̄óira.

N̄óira. M̄air̄e iḡ cuma liom, a ḡobnuit,
n̄uair̄i náé b̄r̄uīl̄ an r̄ḡeál ar̄i r̄iub̄al.
Air̄m̄u cá b̄r̄uīl̄ r̄eḡ?

Ñob. Ní b̄eir̄o aon é̄uīr̄o t̄o'n r̄ḡeál anoét
aḡam̄n iḡ b̄aoḡalac̄. Cair̄f̄eao r̄éim̄¹² r̄ḡeál
t̄'inn̄r̄int̄ t̄óib̄.

N̄óira. N̄íoir̄i é̄áir̄ t̄uit̄.¹³ Cá b̄r̄uīl̄ r̄eḡ, a
Síle?

r̄eḡ. Tá r̄í ann̄ro, a N̄óira, a ḡiáó t̄il̄.

N̄óira (le ḡobnuit). Óé m̄air̄e¹⁴ r̄ḡim̄le
oir̄t, a t̄oir̄i! C̄ionn̄ur̄ tá éamonn óḡ, a
Cáir̄t?

Gob. 'S dóca go bfuil pé itte um a' vtaoa-ro aici.

Cáit. Oóón! oíré, ír zéáirí náé bfeuo-paró aonne' oul uaiti-íreo,¹⁵ tá ír ag iompáil amac cómh veir-béalaé.

Gob. O ír fíorí ouit, a Cáit. Níorí cúmhígear mian oim péin. A nsoai ar neoin,¹⁶ ní hiongna go mberdeao cion agat ari, 7 guí tó péin a mátaíri (Sgearitao uile ar gáiríobh).

Cáit. Máire, 'leir¹⁷ anmann do máib, a péz, ígaoil éugainn do ígéal, feucaint an gcuirfeao pé ítop leo-ían.¹⁸

Gob. Déin, a péz, 7 bain⁹ an éluar oíom má bíonn gíocí ná míocí²⁰ ar aonne againn.

Péz. Cá bfuil Síle? Céapar go maib ír anhran anoir beag.

Cáit. Síolí anhrí ar an otaob éarí oíompa í, a ceann péim' fallainz, marí berdeao eun²¹ beag ag oul pé éiríe.

Péz. Ahrí, a Síle a éuro,²² cao tá orit anoir?

Síle. Ac! ní' gíob a péz, ac ní fuláirí oom mo ceann do éluar go fóil lé heagla go gcuirfeao fearí na n-aóaríe búirí eile ar, á' go bfeicíonn ahrí é.

Péz. Ní baogal ouit. Nuairí éainiz Seaoína éirge péin 7 o'feud pé 'n-a éimceall bí fearí na n-aóaríe iméighe.

Síle. Iméacé goan teacé ari, an claoairíe!

Péz. Ír dóca náí' éuro²³ ba luza 'ná a íonn a bí ari Seaoína an iuro céatona do máó leir, nuairí éainiz pé éirge péin 7 fuairíe é péin í n-a aonairí. Bí alluir an báir ari 7 ígáirí²⁴ 'n-a óá íúil, acé 'n-a éaob ían, pé iuro aoubairíe pé, pé céao iuro²⁵ a óein pé a lámí do éurí 'n-a póca feucaint a maib an írparíán aize, 7 ambara²⁶ bí. Bí pé anhríó 'íá' póca céatona 'n-aí éurí pé é, 7 ír é bí go bpeág teann 7 go bpeag íom.

Éurí pé lámí í bpóca eile leir,²⁷ 7 má óein, fuairí an óá éuro púnt a tuaoó óo éarí ceann an óá ígáilinn. "Óá mb'áil líom ígáileao leir an uairí úo!" ar íeiríon leir

péin, "berdeao írí éuro agam; acé ní óéanann íain veiríberdeao ar bíé, marí o'airígear óá máó²⁸ é go leanfaó an írparíán teann, o'ainíoeon a mbairíoe ar." Éurí pé an t-airíioo 'n-a póca ahrí, 7 éurí pé éirge an írparíán go éurínn 7 go haireao 'íá' póca a bí ari an otaob íríz óá beirí. O'éiríe pé 'n-a íearaí anhríain 7 éiríe pé é péin, 7 geallaim ouit guí író-gearíí do lean éumíne an ígáiríaríó óe.

"Seao!" ar íeiríon, "ní móirí oom capall do éeannac 7 gan beirí am' máiríao péin ag oul go oí an t-airíioonn am éoirí²⁹ (=oom éoirí) gac Oomíac 7 lá íaoiríe. Agur ní móirí oom bó do éeannac 7 gan beirí ag bíac ari ceann do na hublaib beaga ían éum an íaríe do baínt oíom. Agur go veimínn ír dóca go gearífeao póraó, marí cionnur íeufairínn péin an bó do éiríe? Acé pé iuro a óéanfao, ní móirí oom iuro éirínn o'íte láiríeao. Ní maib a leiríeio o'oiríarí oim le bíaoíain!"

O'feud pé íuarí ari an mealbóiz 7 ari an gearíaoirí, 7 ambara bí íóiríe ígáí³⁰ ari oul 'n-a ígoiríe. Oo (ó')míúé³¹ pé ari an otaíain go éurínn móirí-éimceall na caéaoiríeao, 7 má óein, do conairíe pé anhríó go ílémeao íuan na hóiríoeíe. Céaríe go maib baíuríe oóiríoe íóiríe péim³² uao. Éurí pé báirí a íméiríe ari an gearíaoirí. Ní éiríge éurí. Ná bog ír leirí go heuríguíó. Éurí íain mhríeao ari 7 íuríó pé mhrí. Bog pé anonn 'í anall í; bog ír leirí go bpeág. Bí a aighe íaríe. Éurí pé lámí 'íá' mealbóiz, 7 éiríom³³ pé ari a íreim beag míne do éogumí marí ba ígáíe. Comí luac 7 bí íaríe ari, do éuríó pé amac 7 éurí leirí írteao éuríe ceann³⁴ do na hublaib, 7 o'íte pé íao.

(Leanfaí ue íreo.)

TRANSLATION—(CONTINUED).

Gob. Aroo, Sheila, where is Peg?

SHEILA. She went over to William Buckley's. The world would not satisfy Kate without her going over, till she sees young Edmond. Herself and young Edmond have us bothered. If you were speaking to her she could

three straws would make me beat him. ²⁴ Sgáirne, an amazed or bewildered expression of countenance. ²⁵ 17 é céao puo a òein re; not 17 é an céao puo 7c. The meaning which would require an is not here. ²⁶ ambara: this word has a curious force. It expresses Seadna's complete satisfaction on finding he had the purse. ²⁷ Leir, of his. ²⁸ dá ráo, a saying it, at its saying. ²⁹ im òoir, in my foot, òom òoir, on foot (1st person). ³⁰ rǵáe, a sort of shrinking terror. ³¹ Imúicé, to examine closely. ³² fóir féin, even yet. ³³ éiom and óipúg, are the words that generally correspond with the English "began" to do something. ³⁴ cúpla ceann: cúpla uo na húblaib would never do.

peavar ua laoghairre.

AN T-ÓIG-PEAR CRÁIBTEACH.

An Chaoibín Doibinn cct.

Tabac ní éaiem, a' r' veoc ní ólaim,

(17 a' r' fágáil báir tá mé le méao mo maier!)

Cáirtaíre ní imrim, a' r' bean ní fógaím,

Ní oipeann áit sam aet láir na b'laitear!)

Leabair ní léigim aet leabair oiaoa,

Ní fábaim abrián aet abrián cóiri;

(Aoeiri mo éairoe fup móri an t-iongnao,

'S oair m'anam aoeirim féin fup móri!)

Ní éaiem tabac—óiri ir nimneac m'fíacla;

Ní ólaim veoc—óiri ir tinn mo éioiré;

Ní imrim cáirtaíre—óiri táim fán airtio;

'S an bean vo fógfaim—ir fao uaim í.

Fuair mé mé féin air an mbótarí caol rin

Afup leanaim ve le párufoao móri,

Leabair ní léigim aet leabair oiaoa,

'S ní fábaim abrián aet abrián cóiri!

An uairí nac b'prouann tú faeoeris

Do éurí airí, ná h-abairí "oéon!"

Aet labairí an focail i m'beuríla

A' r' ceangail-re "áil" le n-a éóim!

Sé troigte beaga c'péaróige,

(fao mo b'róige) rin vo éuama,

Ceitre cláirí afup oá éláirín

Sim vo fáiuróin a' r' vo júma.

'S móri an corpar vo bioo oir

A' r' ceannac fupir 'r a' r' cógáil tíge,

'S an áit reo ('noir ó tá tú mnti)

Tá mé cunite 'r fearirí vo r'gic.

"nác manis ná bíonn gan ciall."

(From Beara.)

Bí rean lánaim ann fao ó 7 ir fao ó

fom vo bí, 7 beró airí leir, 7 tá anoir.

Marí oeuntarí i f-cóimnue vo óeimioarí

fan an uairí rin, 7 má óeimioarí, méoirí¹

ná raib puinn átarí airí éuro acu 'na éao,

marí a cloirfeairí airí ball. Do maríaoarí

bó i f-cóim airí an noolag 7 b' i bó an mí-

áiró í. Nuairí bí rí focairí fuar, falann

airíe, 7 fad cóiri 7 ceairí eile fágáiláe

airí, oubairí an rean-feairí le n-a mnaoi í

éurí anr an oobán 7 í leagairí ann go

ngeobaó Scríob liae an éairíe é. Ir mé

go oíreac, airí reirion, fíaoarí oim é. Má' r

tú, 'umpairí vo málá éugam, 7 cóg uaim é

reo, a' r' cupí na feola irteac ann éuríe.

O'méirí an reairí fuabail uairíe ann rin go

hárapac, aet má mntis éairíe a reairí féin

éuríe go mí-árapac. An éao fíno vo óein

ré: an tobán vo éuaroac 7 má óein ní raib

ann ioime aet cubairí 7 púil. Nuairí a

éualairí ré cao vo mntis airí, bí fad mallaet

ir meara 'na a éiríe airíe airíe, aet bí ré

fánae; éug rí cluarí boarí vo.

Seal fáiurí na óiarí vo maríaoarí bó

eile. Nuairí bí rí focairí fuar marí an ceann

óeiríeanae, éug ré (an rean-feairí) óiroufoao

oá mnaoi, fan don oíro-éairíeann vo éabairíe

airíe, ní marí an éao éeann, airí reirion,

feuc a mbofpaé rí cabairíe bí airí páiríe le

hairí a tíge, a' cupí ainn' airí. Bí go marí

7 méoirí go olc airí ball, marí fuairí an bó

reo caiteann cóim olc leirí an mbuinn ó

éairíe.

Tìompall² reachtmaine nù vó i n-a òiarò
 rin, òisg ònò éin³ as an mbaile an
 sean fear, aét má òisg bí ònò ònàc-
 aihail as an sean-bean óá òeunadh fa
 baile. Óisg rí an fearl amac ari an
 bpáiric 7 éin⁴ píora ói ari gac aon topi
 cabáirte bí ann. Nuairi éain⁵ ré féin
 a baile bí a bholg as tuitim ar leir an ocpas.
 Bí ré éum blaife feola éin⁶ ríor vo féin,
 aét má bí ní pait⁷ rígeatall⁸ ve moime. Far-
 aoiri geur! Cao óiméir⁹ ari mo éuro feola?
 Cáir gáib rí? ari reirion. Cá ngeobáó
 rí, ari ríri, aét ari an gcabáirte mara ou-
 mair liom? Níorí b' aon nío ói mallacéaróe
 an ééro éinn go oí i reo, aét ba bheas an
 iuro vo a beul boét vo óúnaó. Bí ré
 cóim éiríóte naithe fa óeirie, 7 iao féin ó n-a
 ééile guri fágasar an tíg ari fao. Vo im-
 éir¹⁰ ré féin ari oíur 7 oubaire ré léi-ri
 nuairi a beróeas rí féin as iméacé an
 ocpas vo éairiac amac 'na óiaró. aét níorí
 b'faoa vo bí iméiré nuairi éain¹¹ rí ríur
 leir. Seao! ní h-é reo aét é ríur é, bí an
 ocpas ari leir ceangailte le téro amair
 ariur. Ní oubaire ré ploc. Vo iméiréasari
 oíra 7 ní go mall é mar bí eagla oíra go
 bheirfeao aon neac iao féin 7 an ocpas
 aét níorí éonnaic.¹² Bíosari as iméacé
 leo ann rin pait¹³ 7 éoróce guri éuit an oíóce
 oíra iréir 7 goill bheas. Seao, ariur iao
 féin le ééile, tá ré cóim mar agann leaba
 a óeunadh ari topi 'íob¹⁴ ro; 7 óeimiosari,
 leir an ocpas vo focurúgao ríra. Ní ró-
 faoa óóib ann mar reo nuairi éain¹⁵ gauróe
 ré an gaurann. Éin¹⁶ ré ríor teme vo féin,
 aét má éin¹⁷ níorí éin¹⁸ pait¹⁹ ó íoin ari an
 áit rin, mar vo leas an sean bean an ocpas
 vo éuitim ríor, 7 reo an gauróe leir. Saoil
 ré gur ríur vo 'n ríreir vo éuit ari. Leas
 ré ariur 7 uile 'na óiaró; éain²⁰ an sean
 lánama anuar ar an topi annan 7 go
 háómariac bí ariur an gauróe acu.

"Ná maris ná bíonn gan ciatl."

(veirfeao.)

NOTES.

- ¹ méiric: used often for b'féro, b'féro or b'féroir.
² tiompall = timéioll.
³ éin³ is heard as frequently as éigin.
⁴ rígeatall (s. m.), a whit.
⁵ éonnaic: I have never heard éonnaic.
⁶ íob for óiob.

Dóinnall ó huatacáin.

na trí comairlióe.

(DONEGAL IRISH.)

Bí seanouine as fáigil bair 7 fearie ré
 ari a mac go taob a leapra 7 óisg ré na
 trí comairlióe ro óó: gan a beacac a
 éabaire abaire ó'n aonac óá oíurfaó leir
 luac maré o'fágail ari; gan ríor a boéta-
 naét' éabaire o' á éairíre; gan miná a
 póraó gan áiteantap.

Fuair an seanouine báir 7 ríuram a mac
 go gaurífeao ré feucail¹ ari na trí comair-
 lióe. Óisg ré capall maré a bí aige go
 oí an t-aonac; éairis feari nairal luac
 móri ari an mbeacac aét ní óíurfaó an
 t-ógánac é 7 óisg abaire ari é. Lá ari
 n-a máriac léim an capall éairi éloróe 7
 bair a luirig.² Ní pait³ gaca maré⁴ ann ní
 bu mó 7 marí an buacail⁵ é 7 bain ré a
 éor ve 7 éiríó ré an éor i n-áiríre i n-a
 éac le cupi 7 gauríne óó an oéas-éomairle
 óisg a éairi óó.

Tamall 'n-a óiaró rin éuaró ré ari éuairé
 éin⁶ a óeiríuríria a bí póra 7 a bí 'n-a
 comairlióe fa éuairim ríce míle ó a baile.
 Éin⁷ ré oíur-éasari ari féin, mac-a-famail
 bacais bórét. Bí compánaét ve óaoine
 galánta i oíeac a óeiríuríria an oíóce rin
 as caóó feurta 7 bí náirí ari a óeiríuríria
 é a éabaire 'n-a meairg. Ir é iunn rí é vo
 éin⁸ iréac ran ríóiból 7 leabaró a éóiríur-
 gao óó annrin an oíóce rin. Éin⁹ rí amac
 bainneó¹⁰ ariam éoirice éuirge le n-íre;
 níorí fan ré i b'fao annrin aét o'iméir¹¹ leir
 abaire ariur. Aét iur ré leir an bainneó¹²
 ariam éoirice 7 éiríó i n-áiríre í i neap vo
 luirig an éapail le cupi 7 gauríne óó an
 oíra comairle óisg a éairi óó.

Seal n-a òiarò-rim ò'imèig ré aḡ cuair-
tead mná òó péin 7 éuarò ré ar a párairíoe
péin i n-áit nac iarb mórián eolair aige ar
na uaoine. Éuarò ré cum tige inr an áit
rim 7 óiarim ré bean. Bí óg-bean ann 7
oubairt rí go bpórfad é 7 junne ríao
cleamnar marí rin oe. 'O' fan ré an oíóce
rim 7 curtead 'n-a lunge é i reomia i n-a
iarb óá leaburó. Bí abac curteanad⁶
fa'n teac 7 bí ré 'n-a lunge 'fan leaburó
eile. 1 lárí na horóce mótuig ré an
curteanad gránna aḡ éiríge 7 aḡ uil amac
ar an treomia. Bheacthuig ré nac iuto
maré a bí ar éoir aige 7 lean ré é. Éuarò
an bíteamínac beag palac irteac fan
treomia i n-a iarb an cailín óg 'n-a lunge
7 o' fan ré annrim. Sáoir an fearí óg go
iarb ré péin fada go leóir annrim 7 o'éiríge
ar an teac 7 o'iméig leir acé fuairí ré
cioríin a bí aḡ an éurteanad 7 iug leir í
7 éioó anáiríoe í i n-éiríeacé le luirí an
éparill 7 le'n⁷ bainneós aráin éoiríoe, ar
móó nac nreanfad ré veairíao ar an
cúioimáó comairíle a éug a áairí óó.

Anrim junne ré féarta móirí 7 éug
curtead o'á éomuiríanarí 7 o'á óaoiríob
munríe alig 7 i meirí na cooa eile o'ón
féarí a bí aḡ ceannaéc a beacáig, o'á
óeiríbhíurí, 7 o'ón éailín a iarb ré lé n-a
pórafó. 'Nuairí a bí an iurpéarí éairí 7 an
biotaille ar an bóirí, éoiríge ríao aḡ ól
rláiríoe 7 aḡ murrínt rígeálta, 7 bu é an
rígéal a o' murrí an t-ógánac fa na trí
comairíob a éug a áairí óó. "Aḡur," ar
reiríon, "éuríuig mé go iarb ríao go maré,
óirí," ar ré leir an fearí a bí aḡ ceannaéc
an éparill, "éurí an capall rin a bí turí
aḡ ceannaéc éarí eloríoe, 7 bhíur a luiríge, 7
rúo í crioéta i n-áiríoe; aḡur," ar ré le n-a
óeiríbhíurí, "éuaró mé oo o' éac-fa i
georamlacé fíurí óéiríoe 7 éurí tú amuirí fan
rígíobol mé 7 éug bainneós aráin éoiríoe le
mo bíao óomí, 7 oo éomuiríana iríeig 'fan
teac aḡ ite feola 7 aḡ ól fíona, 7 rúo éuarí
oo éurí aráin éoiríoe go fóill. Aḡur," ar
ré, aḡ tioríuigad o'ón óigíbean, "éuarí mé

oo' íeipíarí-re le oo pórafó, fan áiríoe
ar bíe aḡam oirí, 7 an oíóce rin éuarí an
abac bíaoac éuríteanac irteac m oo
reomia aḡur rúo éuarí an éuiríin a o' fás
ré aḡ ooiríur an treomia aḡ uil irteac óó.
Béairíarí mé m' fíocal uaoirí nac nreanfad
a éoiríoe aríur veairíao ar na trí comairíob
éoiríob a ríao a éug m'áairí óomí aḡ rígeál
bíarí óó."

NOTES.

¹ feucáil, trial. ² luiríge: luiríge. ³ gáca maré (*sic*).
⁴ éuríge: cum. ⁵ bainneós, bannock, cake. ⁶ curteanad,
hunchbacked; curtinead (O'R.). ⁷ le'n: leirían.

peasap macríonnlaóe.

PROVERBS—MUNSTER.

(Mr. P. M'Carthy, Clohane Castle).

(CONTINUED.)

23. Irí uall ríurí i geurí óuine eile.
Blind is an eye in another's heap, that
is, we are generous with what is not
our own.
24. Ní fíoirí eao oo beiríeann an té bíor
amuirí.
Not true what befalls him who is out;
that is, he gives plenty of excuses for
his being out so late, half of which
are not true.
25. Torac na uíge o'ón éiríeallíuríoe
Aḡur a beiríeac o'ón té íaríí í.
The first of the drink to the foolish,
Its last to him who asked it.
[Evidently there is a pun on uíge, gen.
of veoc and víoga, dregs, lees, the
worst of anything.—P. O L.]
26. Ní fáctarí [=fáctarí] bainne beiríobte
fan éairíall ríurí.
One doesn't get boiled milk without a
wet tail (=There are no gains with-
out pains.)
27. Aóairí bó nó tón caparill.
A cow's horn, or a horse's hinder
part.

28. Ní í gcóinnuróe éagann tìom-éiríobh
ó'n bparhíge.
It is seldom a heavy branch is cast up
by the sea. (Don't let a good
opportunity slip.)
29. Cuir na caróne-íeo san gcaóam eile.
For difficulties have contrivances
ready. (Caóam, a measure con-
taining a little above a glass.)
30. Óirúgáó an máigirir bíonn pé láiríu.
Let a servant be careful how he dictates
to his master.
31. Féoil do éabairt do leanb, féoil do
baint do leanb.
To give meat to a child (is the same
as) to take it from him. (What a
child once tastes he must get again.)
32. Gac níó ar veiríol aét an treiríeac
ar stuacal.
All things (ought to go) sunwise, ex-
cept the yoke of horses for plough-
ing.
33. Muna bfađairi ođair, veim ođair.
If you don't inherit disease, make it
for yourself, (by dissipation &c.
That is, few value health at its true
worth.)
34. Ní fuil corll gan a loigáó eíion.
There is no wood without its burning
of withered (sticks) (*i.e.*, as much as
would burn it all.)
35. Seanbean éríona an vmanntám, ní
íatavann éoróce aét ag camíuál.
The querulous old woman never stops
(but) contending.

PROVERBS—CONNAUGHT.

[Do veapmaro an ígírbneoir a ainn do éur leir an
ígírbinn.]

- Ní bpeáđóacé gíoir bíocán aét min.
It is not beauty but meal that makes
porridge.
- Ceupio a veapao mac an éur aét lué a
máibao?
What (else) would the cat's son do but kill
a mouse?

- 1 leigíor an gálra na bí mall,
ní'l bpiúg ía' luib nac baintear i n-am.
In cure of a disease don't be slow,
There is no strength (or virtue) in the herb
that has not been plucked in time (or
in (its) season).
- Níor éiríu an oá éiríu leir an ngobairín
íuam.
The gobaidin (a shore-bird) never yet
managed the two shores.
- Cuiríó mé cloé in vo leacé.
I will put a stone in your "leacht" (or
cairn).
- 1 íríor bóac le íluag, ír mall buille an
aon-uíro.
In the contest of churls with the rabble
slow is the blow of the one sledge.

(MUNSTER.)

- Meiríol murtaráin.
The meithiol of a braggart (said of a poor
person who sends for a great number
of his neighbours or relatives to do a
piece of work which he himself could
easily perform).
- Ír veacairi teapbac do íomcáir.
It is hard to bear one's self in prosperity,
or, it is difficult to carry excess of
animal spirits (without showing them).
- Íríuó veiríeac na tréimíre.
Cursing is the last of a period of service.
- Ír íeáirí íaoir íríor-buailteac ná íaoir
íáir-buailteac.
Better is a mason who is constantly ham-
mering than one who hammers too
hard.
- Ír olc an banb írealla agat é.
He is a bad bosom-friend to you (*lit.* a
banbh of the armpit).
- Ír olc an gáóair nac íoríao ablac.
Bad is the dog that would not eat carrion.
- Ní hionann aonnió 7 comíac an trean-
máirí.
There is nothing like the fight of the old
dog.
- Gaoé ag íear lonze gan lón.
A (fair) wind for a sailor who has no cargo
(or provisions).

NOTES AND QUERIES.

(73) See *Ṭri Bior-ḡaioite an Bháir*, vocabulary: *ḡabann*, an enclosure for straying cattle, made on the land where they are trespassing, different from the regular pound = *póna, bóna*. (This from Mr. Foley, Cork Gaelic League.) Both words occur in the following song, which I took down from Mrs. Bridget Fleming:—

an báile má tigeann, ir ríarac mo beinn air;
mara otóḡpaḡ ré an leamb, ní le eagla an tige oim.
ir páin á' ir focairi oo éolaim an otóce,
as abráin ḡac maroin, 'r as feimneaimnit mo píopa.
mo éaoiḡ ní feolḡar i mbóna ná i nḡabann,
mo óeacmaró ní mearḡar cum ḡḡillling ar voimhan;
don rḡḡar acḡarinn ní le éleacáca' an tige asam,
aét mo píopa 'r mo leamb, á' rouíl bacac na otḡí ḡeor.

báile, bailiff. *acḡarinn*, 'encumbrances,' here, 'furniture.' Cp. Latin, 'impedimenta.' *éleacáca*, rafters. *ḡimmioll*, 17, 8; the meaning assigned seems doubtful, 'bed, base, channel or bottom.'

imúcaó, scanning, peering. [See same word in *Seoḡna* this month.—Ed.]

Slám-épeacáca, whole, scathless.

Slam-ḡallaó, graceful, yielding, without any reserved intention of disobedience.

Sḡaon, bending aside, as of twigs in making a basket, &c.

Ṭuaraim: *buan fá 'm ṭuaraim taom ó 'n ṭuaraim* is the same as *buan dom' ionḡuḡe taom ó 'n otḡar*.

Ṭonnacáó pléiminn.

(74) The word *máitḡeac*, formed from *máṭair*, mother, is commonly used for a ewe. When offered a drink of milk in a house, the Arann people, instead of saying *rlán á' bó* (= *ḡo mba rlán an bó*), a fine old Munster blessing, say *rlán á' máitḡeac*. From this some might infer that the forbears of the Arann folk drank ewes' milk. As to the use of the word *máitḡeac* for a ewe, there is nothing stranger about it than about the similar use of the English "mare" and "filly," from the French *mère* (mother) and *fille* (daughter). Another derivative of *máṭair* is *máitḡin*, which is oftener found in songs than the simple word *máṭair*—the *-in* is, of course, an endearing termination, as in *a rṭóirín*. In Arann *a óearḡarḡarín*, O little brother (contracted to *á yraw'-reen*), and *a óearḡarḡarín*, O little sister (*yroo'-reen*), are commonly said to little children.

(75) Some of the worst offenders against the simplest matters in Irish spelling and pronunciation are those who undertake to write stories in the Irish brogue. They, at least, have no excuse for mauling the commonest expressions, as they could either learn as much Irish in one week as would keep them from ludicrous blunders, or at all events ask somebody to write out the few words they require. A story recently printed in several Irish papers was entitled *Dhíroo Dhíroo*. What is this? Why, a man knowing nothing of Irish, but reading only the story, which dealt with the traditions of the Geraldins, might see it was plain Gearóid Iarla, the Earl Gerald. And if the writer knew anything of the subject he chose to write about, he should have known at least this. Another disguised word may be seen in "the Cóiste Bodhthar" (read *bodhar*)—the deaf coach. Some recent folk-tales from Donegal contain curious words and phrases

which would repay study, after a little re-spelling. It would be well if Mr. Ward, or some other Donegal Gael, saw to them, lest they might be published in book form in their present state.

(76) Notice that the phrase *i ḡcomnuiróe* has the two meanings, like French *toujours*, of 1, always, and 2, still, yet. Note also that the word *comnuiróe* is like the English *still*, in meaning both *yet* (*i ḡcomnuiróe*) and *at rest*.

(77) It is well known that in some words *é* is pronounced *p*. Such words are *ḡuṭ, cḡuṭuḡ, otóṭa, cluṭe*, which in Connaught are sounded *ḡup, cḡupḡ, topa, clumpe*. So in other words *ó* and *ḡ* are pronounced *v*: as, *ḡuróe* (*pron. ḡube*), etc. We may notice that the English pronunciation of *th* has a suspicion of the *f* sound in it; and the darkie dialect of English invariably has *nuffin* for nothing. In all probability these *f* and *v* sounds are but partial survivals of the old sounds of aspirated *t* and *ó*.

(78) The English word "whiskey" was taken, as most people know, from the Irish *uirḡe beacáó*, water of life. It would seem that when the English form of the word was introduced the *ui* of *uirḡe* was not a digraph, but was pronounced (as yet in Scotch Gaelic) as *ui* in *ruin*. *uirḡe beacáó* is hardly ever heard now: the common word is *biotáille* or *biotáile*. This is the French *victuaille* or English *victuals*, and we have one English phrase where the word yet means liquor, "licensed victualler." A *victualler* is one who sells meat, but a *licensed victualler* is one who sells drink.

(79) Another "irregularity" disappears. It has been too readily asserted that the familiar *ḡo leop* is an irregular phrase belonging to the family of regular adverbs, as *ḡo maṭ, ḡo láirḡ, etc.* In mile *ḡo leir*, a mile and a-half, the *ḡo* is the old common preposition *with*, now almost gone from modern Irish. *Lá ḡo n-otóce*, a day and a night, is another example, and I am sure *ḡo leop* is another. Viewed thus, *ḡo leop* would be *and enough*. In English we say *enough and over*: possibly they said in Irish *over and enough*. Of course *leop* is an ordinary noun; *mo leop* is found in Scottish Gaelic of this day. *ḡo, with*, eclipsis (*O. I. con*); *ḡo, to*, neither eclipsis nor aspirates. In the West they often say *blisóain ḡo h-am ro*, a year ago, and this is a phrase that someone should study.—E. O'G.

(80) Scottish Gaelic.—*Theab mo thuiteam*, my falling had almost happened. *An do theab do mharbhadh*, were you almost killed? *Cha do theab a bhuailadh*, he was not almost struck. *Ma theabar a bhuisteadh*, if it is almost (sure) to be broken. *Thatar an taigh a' tuiteam*, the house is falling. *Tha an taigh an impis tuiteam*, the house is about to fall.—(See 60, p. 183: *Do fhobair*.)

Thatar—*is*, and *Bhatar*—*was*, appear frequently in "Mac-Talla," as does also the tautological expression, *leis am bu leis e*, in whose possession it was. *Leibideach*, worthless, contemptible; compare with *libéiseach*, careless (60, p. 189). *Ag ó dhibh*, drinking a drink, is quite common. *Ionraic*, righteous, and *ionracas* or *ionraiceas*, righteousness, may be heard any day. Symmetrical is rendered by *cumachdail*; *deagh*, well, or *ro*, very, may be prefixed, and I once heard "a *gairdean bán gle-chumachdail*," her fair arm very well proportioned.

Ceud-phroinn reminds me that biadh-non or biadh-noin is the usual term for "dinner" in Braemar, while the equivalent in other districts is diot-mhòr. Comh-thulagach conveys the idea of equal ability to endure; fulan-gach air teas agus fuachd, able to endure *both* heat and cold. A Highlander would probably express his sympathy in "tha mi 'gabhail truas dhìot."—See *Letter*, p. 175, No. 59.

GALL-GHAIDHEAL.

TORATH AN TEANTTORA.

The preparation of the Index, etc., to Volume V. of the GAELIC JOURNAL, ending with the March number, is unavoidably delayed.

We chronicle with pleasure this month the following additions to the rapidly increasing number of Irish and Irish-American journals giving regular insertion to matter in the Irish language: the *Weekly Examiner*, Cork; the *Weekly Herald*, Cork; the *Irish Republic*, New York; and the *Nation*, San Francisco.

If any papers that regularly contain Gaelic articles are omitted from our list, we would gladly be apprised of their names, in order that they may be inserted. In a short time it will save space to give a list of the papers that do not contain Gaelic.

The articles on the Irish language in the *Irish Republic* are in good idiomatic literary Irish.

An Irish manuscript containing a copy of Keating's History of Ireland, the property of Mr. Daniel McCabe, of Banteer, Co. Cork, was accidentally left behind in a railway carriage at the Kingsbridge Terminus, Dublin, some months ago, and has not since been heard of by the owner. Should any of our readers learn anything of it, they ought to acquaint Mr. McCabe of the fact without delay.

The use of the Roman character in printing Irish literature is becoming daily more prevalent, and has been adopted in a number of journals. We confess personally to a strong preference for the Irish characters—a preference based on a number of reasons, sentimental and practical. But we have no sympathy whatever with those who object *in toto* to Roman type, which is just as Irish as it is English, French, Italian or American. A language is made up, not of strokes, curves and dots, but of sounds, words and idioms.

To our certain knowledge Irish journals have been, and some may yet be, deterred from printing Irish literature, owing to a belief that it was absolutely necessary to print it in Irish type. Those who, in their over-zeal for things Irish, profess to abhor Irish printed in Roman character, ought to reflect that their idea would impose the cost of a fount of Irish type as a preliminary fine on many journals willing to print Irish. For our part we will always welcome the appearance of good Irish in whatever guise it may reach us.

Owing to the prominence given of late in the *New Zealand Tablet* to the question of reviving the Irish language, a society to teach and cultivate Irish has already been most successfully started in Dunedin, with

the Most Rev. Dr. Moran as patron. An Irish class has been formed and is numerously attended. The Very Rev. Father Lynch has given a gold medal for the best essay on the Irish language and literature. We do not doubt but our New Zealand friends will give a good account of themselves, and will shame the stand-aloofts in the old country.

The First Part of Father O'Growney's *Simple Lessons in Irish* has, in a few months, reached its fourth thousand. The Second Part is now on sale in book form. It has actually been complained of, about these lessons, that they are too simple, that one does not feel the satisfaction of making sensible progress, so easily is the knowledge they impart acquired. When the student reaches the end of Part II., he will have learned a large number of phrases suitable for actual use, and he will also be in possession of a very considerable vocabulary.

The Life of St. Kieran of Scir (beatha Chiapáin Sháirge), in Irish, has just been published with English translation and notes by Rev. D. P. Mulcahy, M.R.I.A., who needs no introduction to readers of the GAELIC JOURNAL. Father Mulcahy has had the valuable collaboration of Mr. David Comyn, of whom we are the unworthy comarba. The text is of the simplest character, and any difficulties it presents are smoothed away by Mr. Comyn's useful glossary. The book is eminently suited for students. We regret to learn that Father Mulcahy's health is not good at present, and we heartily wish him speedy improvement and long life to continue working in the good cause.

seanús ar sean-léigean na gaeóilge.*

Ni beag de bairánta do'n leabhar po ann a úsáid. Berò rúil ag a luét léigete le heolur cuimn ar léigeanntaect na Gaeóilge o' fágáil ann, 7 ní gan fáct. Berò rúil aca le huíosaictár, le gpeannntaect, le píunne 7 le píon-pogluim o' fágáil ann, 7 ní meallfari a nódúr ar.

O'fóiligh eogán Ó Comhairde ceana an uairleact 7 an t-oirídearicur acá i sean-leabharb ptapáirdeacta na hÉireann. Tá an fpangeac pógluimta, H. D'Arbois de Jubainville, óa fóilirugaó ó am go ham cheuto i' b'úg 7 cheuto i' ciall o'arí sean-pgeulardeact. Act i' so luco an úirí-léiginn tugaó an pógluim rín. Seabairó an pluaig pógluim ó 'n gCraoibín doibinn, 7 ní ar ptapáirdeact ná ar pgeulardeact ná ar píirídeact amám, act ar iomlán na sean-litirdeacta Gaeólaige.

Berò meap ag an Sagranac fearoa ar léigean na Gaeóilge, 7 má berò, b'féirip le Dia go mberò de meirneac ag munntip

* The Story of Early Gaelic Literature: by Douglas Hyde, LL.D., M.R.I.A.

na hÉipeann a riáó naé bfuil náipe oipia i otaob na teangaó féin. Fairsíor, tá móir-éuro aca, a n-uimhóir, b' féioir, naé léigean a meirneac oóib gíog oo labairt, nó go mberó a fíor aca ar oúir cao é meaf an tSagranais. Seo mar bítear aca:

An Sagranac. "I' airteac liom an teanga úo azaibfe."

An tÉipeannac. "I' fuac liom féin i."

S. "Meafann tú, an fíú óaoib beic ag feucain le n-a comeáo beo?"

E. "b' fíearr liom-ra i'gíuorta ar an raogal fearoa i."

S. "Ní héioir go bfuil mórián leabair nó a leitéio rin i'gíuóbta i n'gaeóilg?"

E. "Ní iairb leabair ná léigean iuam mnti."

Ní 'l aon leitéigéul ag na oaoimib boéta ro ó ro amac aét a mí-meirneac 7 a meatac féin.

Tá pocai nó óó 'ran leabair ro naé maic linn, go móir-móir má léigear ar leic leo féin iao, 7 ní éiofamaoir éapra, muna mberóeacó gur clóóbuailéacó ar leic iao, b'ráipeuairb éigín i n-áé Cliaé, 7 ní fuláir gur meallacó oaoime ag á léigéacó. Má oeir an t-uígar go bfuil an gaeóilg marib 7 a fámair rin, ní 'l ann aét nóf labairt. Má oeir pé naé teanga náirúnta i an gaeóilg, cialluigean rin gur ériéig uimhóir na hÉipeann i. Aét tá oipeam ann éuipfear fáilte iomí na poclaib rin, ag oeunam leitéigéil oíob oóib féin.

I n-a óiaó rin, ní oóig linn gur clóóbuailéacó iuam leabair ba mó tairibe oo éur na gaeóilge ná fóf leabair i' mó meurúig clú 7 ainm gaoóal le gallsaib nó le luét an tSacr-beuirla roir gaoólaib 7 gallsaib ioná an leabairín fíu-gíeannca ro. Ní éaprougíean ó éur na gaeóilge 7 na n'gaoóal aét an fíunne iomlán o'foill-ruígaró oo'n oimán, marí tá euro oi foillruíge go oian-maie 'ran leabair ro ag an gCraoibín Aoibinn.

GAOÍ AG FEAR LÓIN SAN LUING.

Tá mórián oe gac cineál gaeóilge le cupi i gcló agaimn. Roza gaeóilge arí rao i' eao é. I' tmaig linn san cuilleacó ríge agaimn le n-a cupi i gcló san móill. Oá mbíóó oá oipeao i'urleabair oá gceannaac, i' oóca go b'feuparóe oá oipeao léigeanntaéta oo clóóbuailéacó ann gac mí. Ní beag oá leigear rin a bfuil ar éumar luét léigíte an i'urleabair, 7 ar éumar na gceumann n'gaeóilge i n'éiunn 7 tar leair. Nuair ba mian leir an áairi eoigan ó gíamína an t'urleabair oo cupi amac gac mí, éug luét copanta na gaeóilge iairiaét ag cabruígaró leir, 7 oá baair rin atá b'ieir 7 oer n-oipeao i'urleabair oá gceannaac ó foin. Oá otagaóir iairiaét eile fearoa, nó b'fíearr linn a riáó, oá gceupóir mómpa beic ag fíu-feucain, ar uam 7 ar anpiáé, le heolur oo éiaob-i'gaoileacó ar an i'urleabair 7 ar gac níó eile oo iacáo i oairibe oo'n gaeóilg, ní beróeacó an gearián beag bíveac ro féin le oeunam agaimn.

Ag ro fíor uimhóir oá bfuil ar lánm agaimn éeana, 7 ní heagal linn go mburó luígaroe beróear oúil azaib ran mbiaó ro, bolacó beag o'fagáil airí iomí-mé:

Sgeularóeacé.

Seaóna: leir an áairi Peaoarí na Lao-gaie. Ní 'l a leac i gcló fóf.

An áaoi arí cuipéacó arí geúil Ciptom arí fataróib i n'gailm: le Seaón Ó Flait-beapraig.

Caé na Tíagá báime: leir an b'fear gceuna. I' arí fíeabair gaeóilge Connaét an oá i'geul rin.

Seaón na Noolag: m. Ó b'iom, i náimeipnocá.

An Oipeorlín 7 an Fíolar: Seaón Ó Copcraig.

An Mac Ríog naé n'oeunfao Comairle: Peaoarí Mac Fionnlaog.

Seaón Mac Séapraig: Séamur Ó Séagóa. Agur beagán oe mím-i'geularóeacé eile.

Philoeact.

Dán ag Molao na Gaedilge: Séamur Ó Séasáda.

Dán ag Molao Sagairt éigin: ní'l riop cia ir ughaia nó. An tAdairi Labhair Oimono, C.C., do éirí eugaimh é.

An Falaireá Sogim: Diaimuro mac Séain bairé 7 filio eile do éan, ag caoinead eiré an Diaimura rin. An tAdairi Peasairi na Laochairie do righiob.

Coillte Glara an Tnúca, 7 a ceol: ó Seoraim Laoire.

Aicé an Fháda: Peasairi Mac Fionn-laois do éirí i righiobinn é.

Marluádo an Fíopa: Seoirie Orboin do éan. "Mac H." i nGailim do éirí eugaimh é. Agus tuillead naé fionnteairi annpo de'n tuirir po.

Sean-Ráirte.

Fuairamair sean-ráirte ó na daoimib po. Donnádo na Súillibáin, Fingín na Loingirig, "P. C." D. J. Galvin, Orboin na hAnmhuirig, 7c. Agus tá tuillead seallta óinn.

Ceacta Eugaimla:

Triact air Eargume: leir an Adairi S. Ó Raíallairig i ndairtialia (ní seanmóir é). "IS" agus "Tá": leir an Adairi Peasairi na Laochairie.

"Gásim": le Seagán Pléimonn. Agus tuillead.

Nótarde Eugaimla:

Ó na daoimib po leanaig 7 ó daoimib eile: Fingín Ó Loingirig, Seoraim Laoire, "P.C.," C. P. Bushe, "Seanóin," Paoruis Mac Cáirteig, Miceál de Neag, An tAdairi Peasairi na Laochairie, J. Rogers, Barrow-in-Furness, "J. L." (Macroom). "Mac H." (i nGailim), Tadó Ó Donnádo, "Oro Sgoile" i nDeairmumam, an tAdairi Seagán Mac Connara, "Eogán Ruad" i oTípi Chonairl.

Paorpeada 7 Dánta Cíabará.

Dán an Tuir: "Fionnghuala" o'air-righiob.

Adeste Fideles i nGaedilge: "Seanóin" o'air-righiob.

Aitirige Séain de hÓirte: "Cláirinead" do éirí i righiobinn é, air n-a cloirirín do ag sean-feairi o'Tuadumumam.

Seact ndéumirde na Seactmume: "Mac H." do righiob.

Agur paorpeada eile ó'n Adairi Miceál Ó hIceada, ó "Mac H." ó Tadó Ó Donnádo, 7 ó daoimib eile.

Ir paoda linn féin gan rin go léir fá éló; áct tá leigear air, mar aoubriamair éana. Mí hí an gaot adá agaimne gaot ag feairi lunge gan lón, áct gaot ag feairi lón gan a óiol de lunge aige.

TEACHERS' CERTIFICATES IN IRISH, 1894.

The following is a list of the National Teachers who, at the July Examinations, 1894, obtained Certificates for teaching Irish in their schools. The first three named attended the classes of the Gaelic League.

TEACHER	SCHOOL	POST TOWN	COUNTY
Ellen Donovan ..	Central Model ..	Dublin ..	Dublin ..
Thomas Hayes ..	St. Patrick's Male ..	Dublin ..	Dublin ..
John Fitzpatrick ..	Roundtown ..	Terenure ..	Dublin ..
D. Deeny ..	Carradoan ..	Rathmullen ..	Donegal ..
Thomas Gavigan ..	Largynacragh ..	Ardara ..	Donegal ..
John Kiely ..	Cullen ..	Millstreet ..	Cork ..
Patrick O'Leary ..	Kilmacowen ..	Castletownbere ..	Cork ..
James O'Sullivan ..	Lisgould ..	Middleton ..	Cork ..
Daniel Lynch ..	Coomhola ..	Bantry ..	Cork ..
Cornelius Riordan ..	Coolmountain ..	Dunmanway ..	Cork ..
Daniel Daly ..	Derrinacahara ..	Dunmanway ..	Cork ..
Eugene O'Sullivan ..	Castledrum ..	Castlemaine ..	Kerry ..
Cornelius Leyne ..	Portmagee ..	Portmagee ..	Kerry ..
Stephen M'Grath ..	Clonkeen ..	Killarney ..	Kerry ..
Michael Crowley ..	Littercallon ..	Belladangan ..	Galway ..
Peter Greany ..	Spiddal ..	Spiddal ..	Galway ..
James M'Carthy ..	Kilronan ..	Arran ..	Galway ..
Charles Sweeney ..	Bellinafad ..	Roundstone ..	Galway ..
Michael Sweeney ..	Kilcoona ..	Headford ..	Galway ..
Florence Crowley ..	St. Macdara's ..	Carraroe ..	Galway ..
Michael Timoney ..	Garrafrans ..	Dunmore ..	Galway ..
M. J. Doherty ..	Newtownbrowne ..	Kiltimagh ..	Mayo ..
Sabina Heskin ..	Lough Mask ..	Neale ..	Mayo ..

GAELIC NOTES.

The Dingle National Teachers' Association have decided to conduct their proceedings for the future mainly in Irish.

The St. Patrick's concert held by the Cork Gaelic League was, according to the Cork press, a striking success. One who was present told me that not alone was the concert hall crowded, but people were perched on anything that afforded a seat or a foothold. The songs in Irish were enthusiastically received. A report in Irish of the proceedings will be found in another column.

The New York *Sun* of March 3rd contains a most practical and thorough-going leader on the recent development of the Irish language movement. The *Catholic Times* of Philadelphia has been doing more in support of the movement than perhaps any other newspaper. The importance of the movement is more fully grasped, or at all events more justly treated, on the other side of the Atlantic than by some Irish journals. It is the eye far off that sees things in their just proportion.

An Irish Language Congress will be held in Cork city on Wednesday, April 17, under the auspices of the

Cork Gaelic League. On the morning of the same day a meeting will be held to establish a permanent county organization to forward the movement in Cork county.

On Thursday, April 18, Mr. Thomas Hayes of the Gaelic League, Dublin, will read before the Congress of National Teachers in Cork a paper dealing specially with the relations of the National Teachers and the National language.

On Tuesday, April 16, Miss Annie Patterson, Doctor of Music, also a Member of the Gaelic League and the leading spirit of the Irish Musical Revival, will lecture on Irish Music in Cork. Easter week promises to be a memorable time in the city on the Lee for the Irish language movement, and for the sister movement to revive our national music.

The programme, in Irish and English, of an Irish musical and literary celebration under the auspices of the Gaelic class attached to the Belfast Naturalists' Field Club has just come to hand. The date of the event, March 28th, is too late to enable any account of it to be inserted here, but the prospectus is certainly most attractive, including a report in Irish of the proceedings of the class by Dr. St. Clair Boyd, Irish songs by Mrs. Wheeler, Miss Cathleen Milligan, and Mr. Savile Hardy, Irish readings by Mr. George Gibson and Mr. P. J. O'Shea, and an admirable selection of Irish music on the violin by Miss Stelfox, and on the harp by the well-known harper, Mr. Owen Lloyd.

The American papers announce the delivery of sermons in Irish on St. Patrick's Day in a number of the great cities. Would it not be an appropriate thing to have sermons in Irish in some of our Irish towns on the feast of our National Apostle and on other suitable occasions? In Dublin, 3,000 or 4,000 people understand Irish. In Cork the number must be larger still. In Galway the bulk of the people know Irish. In Belfast, Waterford, Newry, Derry, and every other large town in Ireland, there would be no difficulty in finding an Irish-speaking congregation. Numbers of Protestants have told us that they would gladly attend an Irish sermon in a Catholic church if they got an opportunity.

We are told that the Archbishop of Edinburgh occasionally preaches in Gaelic in Edinburgh. There are three times as many speakers of Gaelic in Ireland as in Scotland, but preaching in Irish seems to be abandoned wherever even a fraction of the congregation understand a little English. Irish Catholics who love their Church and honour their clergy, and at the same time love their national language, entertain feelings of deep vexation and regret at the way in which Irish is avoided and ignored in their churches. We gladly direct attention to the statement (in Irish) in another column, that the patriotic parish priest and curate of Eyries, County Cork, both preach and teach the Irish language.

The following is from the Lenten Pastoral of the Most Rev. Dr. O'Donnell, Bishop of Raphoe:—

"I am glad some of the teachers, no matter how little the encouragement, have taken up the study of the Irish language in their schools. Indeed, it is due to the zeal and ability of one of their number that the diocese is at present provided with a suitable Irish Catechism written in the Irish character. I would appeal to the teachers

to make further sacrifices to keep alive the old tongue. It is by far the best proof of the greatness our people had attained at an early period in history. Owing to our insular position, we are far behind in Ireland in a knowledge of living languages. But, by cultivating the noble language of our ancestors, we can secure the intellectual quickness of bi-lingual peoples, without in any way interfering with our knowledge of the English language and literature. May the time come when the tongue spoken by Columbkille and all the missionary saints of Ireland will be taught in all our schools!"

A young student of Irish, David J. Ryan, of The Villa, Bailieborough, County Cavan, has forwarded for inspection an Irish MS. The MS. is a book of large paper, the leaves being about as large as a folio of this journal. The contents are: A tract on Antichrist, of which only the last leaf remains. Then follow the words "Da mbiaid agham leabhair Shaoilic, ní ptaoim go veoró da ceaprao. 17 coḡta liom 120 no (ná) cuillim 17 ceol." Then follows a copy of Keating's *Cú Bion-ḡaorte an Bháir*, the date of the work being given as 1631. This text occupies almost the whole remaining portion of the MS. It is followed by two short pieces, the Life and Martyrdom of St. George, and the Birth of Pope Gregory. The MS. is dated from time to time, being written in the years 1787-1791. The scribe was *páorúic ó Ceogán, of Ballyhaize*. There is at least one considerable textual difference in this MS. from Dr. Atkinson's text of *cú b.* an b.

IMTEACHTA NA GCUIMANN NGAE- DEALAC.

CONNHAO NA GAEILGE I MBAILLE ÁTA CHIAE.

DO BI TIONOL GAEILGEACHTA I BRATEE AN CHOLAIRGE, 7 OIOPPOPEACÉ NÓ LEIGTEOPEACÉ EIGIM GAE OIDE. FUAIR NA CIPOEONIRE TADARCAIR AIGIO Ó NA OAIMIB PE LEANAR. AN TUACDAPÁN OUBGLAR DE HIOE, 10/- OIAMUHO MACMURDOA I GCOPEAIG, 1/-, AN SAOI FIOPI-UPPAMAC EUDOMONN MAGUIRIB, O.O., I NADPOGOL NHUIGE NUADAO, 1/-; AN SAOI UPPIAMAC HANPAOI O BUIGILL I MBAIL PEAPPAIRE, 10/-; AN SAOI UPPIAMAC SEUMUR MACFIONNLAOIG I MUIG NUADAO, 1/- OIOE MÓRÁN OAIMIE EILE AN CIOP CUIMANN. DO PINNEAC A LÁN EILE 'NA GCUIMANNTOIRIB.

FUAIR LUÉ NA COMAIRLE MÓRÁN LIPIR Ó MUMNTIP CHONNAPÉ NA GAEILGE 7 Ó LUÉ LEIGTE AN IUP-LEABAIR FÁN TUAT I BPPEAGRA AP NA LIPEACAIRIB DO CUPEACAP ÉNEA, 7 AG SEALLAMAIN ÉABPA OÓIB AG CUP GNÉTA NA GAEILGE AP AGAIR 'FAN TUAT. CUPEAP TEACHTARACÉ NAÁ GO COPEAIG, PEACHTAM NA CÁIG, AN TPAÉ BEIDAP AN FEIR AG CUIMANN NA NOIOIDE SGIOLE 'FAN GCAIR PÍN. TÁ PUIL AG AN LUÉ COMAIRLE GO MBEIO COMHIONOL MÓR AG BUIRIB ÉOPANTA NA GAEILGE I GCOPEAIG FÁN AM PÍN.

CONNHAO NA GAEILGE I NGAILLIM.

21-2-'95. BHÍ AN TUACDAPÁN AG MAGLUAO. LEIGÉAD AN TUAPAGBÁIL AP AN OIONOL POMHE, 7 CUP RÉ A ANIM LEIP. LEIG SEOPAP MAC CONAPCAIR "OPEAP NA SÚITE"—PSEUL-DO ÉUG CUP-PÍOR AP BAITE OIRIN LE NAOMH PÁOPAIG. DUBAIR AN TUACDAPÁN SUP ÉAITEAG AN PSEUL PÍN GO MAIE LEO, 7 GO MBUIO MÓR AN TUAPAG NAC PAIB GO LEOP OE'N TPOIT PÍN LE PÁGAIL. SHAOIL RÉ FÉIN GO PAIB A LEICÉOIDE AMEAPG NA NOAIME GO COITÉACANTA, 7 PSEULTA. AOEIP RÉ, NÍOP PEAPÁIR NÁ CURO OE'N ÉINEÁL DO ÉUALA RÉ G'Á LEIGÉAD AP

leabhair, a'c go m'bu' deacair cup' faoi 'n aine 'o'n muintir a' paib' r'ao aca, p'arap' leo. Bhí cádar 7 náire oipia an Shaeúilge oo labhairt, 7 com' f'ava e'p' b'ioap' map' rin, bu' p'uarac an g'notac beir' ag iarpar' maiteara oipia.

28-2-95. T'orruig'eat ar manganna com'par'ote ag an hoct' de'n élog, 7 b'ioap' ar p'ribal go o'ci an naoi, faoi r'uib'ap' m. ó'h'ipin, 7 a. mhac f'loinn. 'S'í an leab'ar o'a' n'oeap'uoap' úp'áo ceann oo b'í foill'ead oo sp'áineac le ha'gáir' beup'la f'óg'lum, 7 b'í p'í reo foileam'nae go maie' úóib'-pan map' b'í na mo'óta camte imte oo éap'ruig' go uip'ead.

Connriat na Saeúilge i gC'oricaig.

17-2-95. Bhí an dá buirín ag léig'eat a gceac't i p'ut' óa' uair' an élug. Bh'ioap' faoi éup'am an Sc'ínóinaig' 7 faoi an f'aoi Seáir'ann. Bhí an éuro eile ag mac' tíi m'hanacáin 7 caiteap'ar' eip'mpe ag léig'eat ar' iup'leab'ar' na Saeúilge 7 p'eal eile ag cinneac' ar' úaoimib' éum g'not'a Dia ha'oine.

22-2-95. Bhí p'g'orruig'eat ar bun, ar an o'róce tug'ea éum ceoil, p'geal, 7 ab'pán of' com'air' com'óala ar' n'aoime p'eim, 7 ceao' ceac'ta ag gac' n-aon eile. Bhí "Seanoúin" p'a' éac'aoip'. Tug'at ab'pán, léig'eat'oeac't, óp'áo 7 ceol't'óip'ead.

1-3-95. Cp'uinmuig'eat an-íóp' 7 "Seanoúin" 'n-a na'eoap'án oipia. Ní paib' an oip'ea agáinn baileig'ee i b'roap'ar' a' éúle aon o'róce p'oinne-geo. Tug'at óp'ar'oe, ceol' 7 "Lán an Baile Báin" o' ab'pánair', 7 Saeúilac' b'ead' gac' n'ó.

4-3-95. Bhí na ceirpe buir'ne acá 'pan g'p'aoib' fa' l'ac'air', luac' na Com'air'le i n-áit ar' leir' leó p'eim 7 na cp'í buir'ne eile ag obair' map' ip' g'nat'ac' leó. Cinneac' ar' Dhonnac'ao' pl'eim'ioim' éum beir' 'n-a com'p'neag'ap'óip' Saeúilac' uip'ir' Chp'aoib' Ch'oricaig' 7 an áp'o-cp'aoib'.

8-3-95. S'g'orruig'eat ar bun. Sheimn ógán' ap' ab' amn Seap'án ó g'annl'áin "an Cháil'p'ionn," mac' tíi Cheall'ag' "Tá an Lá ag ceac't;" mac' tíi Lom'g'ig' "Caiteam' an Shl'air," 7 "Mo mháipe." Tug'at "Dean an p'hip' Ruar'ó" ar an beir'ólinn leip' an Saoi Op'boip' ó ha'm'p'ig'in.

11-3-95. Thap'muro ó m'p'ead'a 'pa' éac'aoip'. Bhí naoi g'ceao' mile fáilte o'a' g'cup' p'oinne ag luac' na Com'air'le. Com'óal' na Com'air'le map'aoon leip' an g'cp'uinmuig'eat n'g'nat'ac'. Oo cinneac' ar' úaoimib' éum beir' 'n-a map'aoib' ar an g'com'p'feimn; b'í p'g'orruig'eat ag an g'cup' eile o'ar' g'cum'ann'óip'ib'.

15-3-95. An com'p'feimn' p'uib'lib'e an o'róce-geo. Bhí cp'uinmuig'eat an-íóp'; b'éig'ion oo m'óp'án beir' 'n-a p'ap'ar'í' úp'ir' ní paib' p'lig'e p'uib'ite le pag'báil' go luac' iar' n-og'f'ailte na p'uib'ipe. Bhí an élaip'ig'ead o'a' p'p'p'ead' go binn ag co'gan' la'oir'e, 7 bu' g'eall' le bliac'áin i o'cip' na n-ós beir' ag éip'ceac't le p'uaim na o'ceuo. Bh'io'ó áp'o-bualac' bop' 7 coip'm-éleap' gl'óp'ac' ar' p'úo na háite éap' éip' gac' p'uir'e. P'uar' mac' tíi Cheall'ag' p'rop'caoim' fáilte o'n g'com'p'ionól' 7 oo gac' go háluimn "Tá'n Lá ag ceac't." Tug'at *encore* p'io'p'iaip' oo, 7 b' éig'ion oo ceac't éap' air' 7 p'ann oo'n ab'pán oo'g'abáil' ac'uaip'. Oo gac' Seó'p'áin ó g'annl'áin "an Cháil'p'ionn" go p'ip'-binn 7 'nuair' p'uar' p'e *encore*, oo gac' p'e p'ann de air'. Oo feimn' p'ácp'ruig' mac' m'uir'ip' p'uir'e ar an ob'úe (nó ar an uic'án) go haoib'inn. Ann'p'ain' éáim'g' an ep'io'ha'ac' ab'pánair'oe Saeúilac' of' com'air' an com'p'ionóla. 'Nuair' gac' p'e "Caiteam' an Shl'air," oo p'p'ead an p'luac'g' i n-a

g'cup'-p'ap'áin, 7 a leir'eo' oo bualac' bap' 7 oo g'p'p'áir' ní cuallac' p'óp' ip' an áit p'in. Chai'e p'e p'p'ea'g'na éabair'e ar an *encore*, 7 oo gac' úóib' "Mo mháipe." Chup'ir' p'in faoi óp'aoir'oeac't ar' p'ao iao. Oo g'abac' ab'pán Shaeúilac'p'la a leip'. R'ig'ne na ha'b'pánair'oe uip'ir' p'ap'air' 7 m'áir' a n'g'no go p'io'g'-maie'.

Connriat na Saeúilge ip' na h-A'ooap'ar'óib' (i m'beap'ia).

Cup'ead' an Chp'aoib'-p'o ar bun 'pan O'ct'-m'í, oo gac' éop'p'ainn. Ar' o'cip'ir' ní paib' m'óp'án agáinn, map' faoil' o'aoime go p'ab'amair' ag' m'ag'at 7 ná paib' aon f'onn op'ainn aon m'ó maie' ná maiteap'ac' oo úéanam. Oo o'eim'ín p'it' p'e le n-a lán nae paib' ann go léip' ac't cúmp'e éum aip'g'io' oo éuill'ioim'. 'Nuair' p'uar'ap' p'ior' nae map' p'in oo b'í, éánp'eoap' ar a' ac'ap'p'ac' ag'no' 7 líon an p'coil' ip'ceac'-ní am'áin oo b'ioap'naeac'ib' 7 oo éoier'óib' ac't o'óg'ánaeac'ib' 7 oo éail'ioir'óib' óga.

Tug'ann an ac'áip'ir' Seag'án ó lop'cáin p'eanm'óip' ar' Saeúilg' gac' o'om'nae 'pan m'blia'óain 7 b'ionn an ac'áip'ir' Séamup' ó g'annl'áin ag' m'úineac' Saeúilge pa' p'coil'.

Luac' f'óg'lum'ea Saeúilge.

ag 12, Sp'áio Dawson i n-áit Ch'ia't.

1 n-onóip' o' p'heil' p'hap'ar'ic, b'í cp'uinmuig'eat p'ona'ac' l'it'g'áip'ead ag luac' f'óg'lum'ea na Saeúilge ar' an áit p'o, ep'ad'óna Dia máip'e, 19 máip'ca. Tháim'e of' c'ionn o'a' p'iero' p'g'oláip'e ann, 7 b'í ceol' óa' p'eimn' ar' p'io'baib' 7 ar' f'p'oil', 7 p'uir'e óa' p'inceac', 7 ab'pán o'a' n'g'abáil' acu. Bhí na mic' léig'inn uile go han-m'um'n'p'ead le éúile 7 ag tabair'ip' iarp'ac't ar' com'p'áo' oo co'ng'báil' p'uar' i n'Saeúilg'. Ar an b'p'oil' b'í f'um'n' b'inne Saeúilac'ac'a óa' p'eimn' ip' an nó'p' p'ean-g'hae-u'ealac', 7 'nuair' cuallac' na p'io'baib'e a' p'eir'eac' p'ort' uúbl'áil'ea p'uar' go ha'e'eoap'ac', o'éip'ig' beip't' buac'all' óg' ar an up'l'ar', 7 óam'ip'ig'eoap' an p'inceac' p'in go p'p'óp'-tamáil', 7 map' p'in caiteac' an o'róce go p'ior'-g'hae-u'ealac'.

THE GAELIC PAPERS.

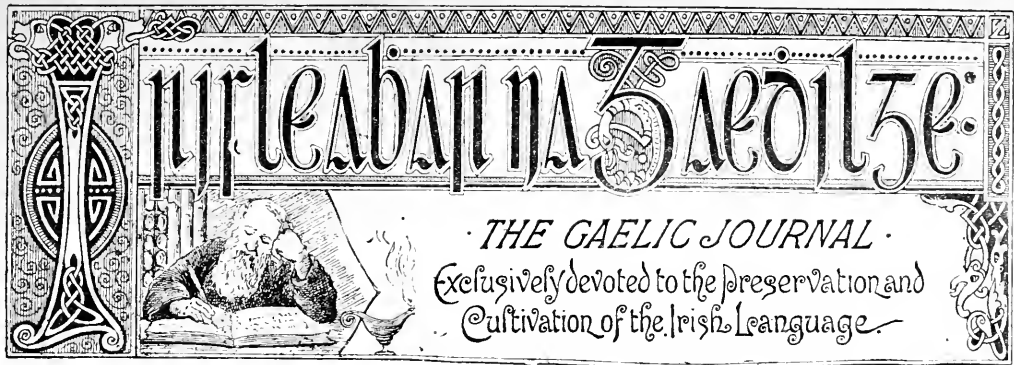
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[No. 62 OF THE OLD SERIES.]

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IMPORTANT NOTICE.

THE Gaelic League has now taken over the management and publication of the GAELIC JOURNAL. The editorship remains as before. All editorial matters should be sent to Mr. John MacNeill, Hazelbrook, Malahide. All business communications should be sent to the manager, Mr. John Hogan, 8 Leeson Park-avenue, Dublin.

For some time past the circulation of the JOURNAL has been increasing rapidly, and its position may now be looked on as permanently assured. In the future we hope by degrees to make our pages more interesting, more popular, and in every possible way more valuable to our readers. The GAELIC JOURNAL will be at once the organ of the Irish language movement, the willing medium of interchange of knowledge among the students of Irish, the record of much of our literature and traditional lore, and the clear and indubitable witness that our language is still a living tongue, a great instrument of thought, with a living literature, *and with its powers of creating a living national literature still unimpaired.* The existence of the GAELIC JOURNAL will in this way be a protest and a testimony against the national crime, by whomsoever perpetrated, whether by design or neglect perpetrated, of ignoring our national language and literature, and abandoning them to disuse and oblivion.

While we endeavour to enlarge and improve the JOURNAL according to the means at our disposal, our readers, to whom the entire beneficial interest in the publication

belongs, will increase the value of that interest by doing their best to still further increase the circulation. When a certain limit is reached, it will be possible to double the quantity of matter printed monthly, and the result of every additional increase in circulation will be a fresh improvement in some direction.

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The *Catholic Times*, of Philadelphia, has earned the sincere and lasting gratitude of every friend of the Irish Language movement by its liberality in placing its columns at the disposal of this fund.

In our last issue a subscription was acknowledged from Brownson Lyceum, Providence, R.I. This seems not to have been authenticated.

On this side of the ocean, workers in the movement have had their hands so full that they have not had time to make permanent arrangements for the raising and subsequent control of the Fund. In the meantime, Mr. John Hogan, 8 Leeson Park-avenue, Dublin, manager of the GAELIC JOURNAL, will receive subscriptions, which he will lodge to a separate account, and acknowledge by letter and in the GAELIC JOURNAL.

EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form : see advertisements.)

EXERCISE LXXXVI.

500. All burdens like rent, tax, debt oppression, hard work, etc., are said to be *on* a person.

cáin (kaun), tax.

cíor (kees), rent.

fiac (fee'-äch), debt.

muirgín (mwir'-een), a burden, *usually means* a large family to support. In Munster, muiréar (mwir'-ur).

§ 501. *Atá obair mhóir oim anoir. Ní fuil an obair úr móir. Ní fuil agham aet goit beas, boet, aghur atá cíor móir oim. Atá an bean rín boet, aghur atá muirgín móir, lag uilim. Atá fiac boet; atá cíor aghur cáin móir oim, aghur atá fiac oim. Níl an mún daor, atá rí fíor anoir, aet bí rí daor mór. Tabairt óom an mún daor, atá rí úr, follám.*

§ 502. Is the rent heavy? It was heavy, but it is not heavy now; but the tax is heavy. There is a tax on silk, satin and wine, when they are coming to Ireland. The eagle went up in the sky, he was afraid. The lamb is inside in the barn. I saw Edmund inside; he has a heavy cold. Owen Roe was sitting in the saddle. The saddle is broad; it is soft, it is not hard. There is no saddle or bridle on my horse.

EXERCISE LXXXVII.

THE FORM OF ANE CONTINUED.

§ 503. We have seen that feminine words in the nominative and accusative singular have their first consonant aspirated. There is a peculiarity about such nouns beginning with *r*—for, not only is the *r* aspirated, but the *t* of the article re-appears. Thus we say, not an *rúil*, but *ane rúil*, or as we usually write it, an *rúil*, an *t-rúil* (thool).

§ 504.

an *rpiáro* (thraud'), the street.

an *tSiuir* (toor'), the Suir.

an *tSiannnn* (zin'-án), the Shannon.

an *rúil* (thool), the eye.

an *tpeanbean* (zan'-van), the old woman.

bíad (bee'-ä), ford.

§ 505. *Connaic bhuirio an tSiannnn ar maroin inoiu, aghur bí rí rub. Atá an tSiuir leatán go leor inr an áit ro. Ní fuil an rpiáro glan, atá rí bog. Ní faca an tpeanbean an maob arciú agh an teime. Atá ocmar móir ar an maob úr, ní fuair ré bíad ná veoc rór. Fuair an cú bíad, aghur bí lútgáir ar. Ná cuir cíor móir ar an talam ro.*

§ 506. The Shannon is in Ireland; the Moy is slow and wide; this river is dark and cold. The Shannon is wide at this place, there is a beautiful ship on it now. Did you see the ship on the river? His eye is black, her eye is blue; the other eye is crooked. We are sorry, we are not angry. I saw the high mountain to-day. The eagle did not see the light.

EXERCISE LXXXVIII.

§ 507. It will now be seen that we have a clue to the gender of many words whenever we hear or see them in the nominative and accusative case singular. Thus from the following exercise we might conclude that *uirge*, *balla*, *baile*, *bainne* are masculine; and *rúirte*, *eagla*, feminine.

§ 508. *S* is never aspirated when followed by a consonant, unless this consonant be *l*, *n* or *r*. The reason is that the sound of *s*, that is *h*, could not be pronounced before the other consonants. Thus, *mo rían*, *mo rpeal*, *mo rmeur*.

§ 509. Connaic an fear an rpeal agus an trúirte (thoosh'-tè) ar an uirlár. Adá an t-uirge ro fuair, pollám. Fuair mé an t-uirge fuair in an tobair. Fás an trúirte in an ríoból, adá rí bhuirte. Ní fuair an fíait ós arís, aet bí an t-áirí-í arís in a luige, bí tinnear air. Adá ré fuair leir an eagla. Níl an eagla oim. Ní fáca an capall an balla. Bí baile móir ar an oileán. Cuir an bainne in an uirge. Tús Eómonn buille tiam ro Niall, mar bí fuair air.

§ 510. Correct the following: Adá an t-áirí ro pollám. Adá an t-olár geal. Fuair Níola an uirge agus an feoil. Cuir an t-uirge fuair ar an im. Adá ualac móir ar an t-áirí. Cuair an bó a baile leir an t-uan. Ní fuair an uan ós, bí rí móir. Adá an t-áirí áirí. Deun veirí leir an t-obair ro.

EXERCISE LXXXIX.

§ 511. "Niall owes Art a debt" is translated into Irish by Adá fuair as áirí ar Niall, Art has a debt or claim on Niall. When the amount of the debt is to be stated, it is placed instead of the word fuair, as adá rílling asam oir, you owe me a shilling; I have a (claim of a) shilling on you.

§ 512. an t-áirí, (thah'-ér), the father.
an t-iomairíe (tim'-á-ré), the ridge.
an t-uball (thoo'-ál), the apple.
punt, a pound.
rílling, a shilling.
pínn (peen) a penny. Munster pínn (ping'-in).
leir-pínn (leh'-feen), a halfpenny.

§ 513. Cuir an pínn úr in ro póca. Ní fás an t-uball ar an uirlár. Fuair tú uball uaim inóe; adá pínn asam oir. Ní fuair mé aet uball beas uair; ní fuair aet leir-pínn asam oim. Fuair bhuirí caora ó Eómonn, agus adá punt aige uirí. Ní fáca mé an t-uball ar an iomairíe, aet bí an feur as fáir air, agus bí an feur tuis. Fuair an t-áirí báir, agus bí cuma agus bhuir móir ar an mac. Bí mé as obair ó mairíon go h-oróe, aet ní fuair mé pínn fuair uair.

§ 514. This apple is sweet, that apple is bitter (feairb). There is a young tree growing on the ridge; the ridge is high, but the tree is not high yet. The father gave the apple to Edmond. The mother found the apple on the floor, and she gave the apple to the father (o'n áirí). I do not owe you a penny to-day; I owed you a halfpenny yesterday.

EXERCISE XC.

§ 515. Instead of saying that a thing *has* a certain taste, colour, shape, *etc.*, we say that the taste, colour, or shape, *etc.*, *is on* the thing, as in the following exercise.

§ 516.
blar, taste.
oat (dhah, *like* tha in that) colour.
cuma (kum'-á), shape, form.
caoi (Kee, as -ky in lucky } shape,
veir (desh) West Conn. } arrangement,
oíis dhó-ee) Ulster. } way.

§ 517. Look back at rule for aspiration of adjectives. After FEMININE nouns in NOMINATIVE and ACCUSATIVE singular, the first consonant of following adjective is aspirated, as min buiríe (min Wee), yellow meal; an t-reanbean boet, the poor old woman.

§ 518. Feuc! (faeCH, Munster fuair! fee-oCH) see! look at! as feuc an fear boet as an veirí.

§ 519. Some phrases: Cía caoi 'bhuirí tú? (kee'-á CHee Wil thoo), what way are you? Cía an cuma (CHum'-á) 'tá oir? how are you, what (is) the way that is on you? Cuir caoi air, repair, set in order; as cuir caoi air, repairing.

§ 520. The relative pronoun *who, which, that*, before is, are, is not used in Irish; as, an fear adá, the man who is; an t-uan adá, the lamb that is; an áirí adá, the place which is; na ríí adá tinn, the men who are sick.

§ 521. Go mbeannuigí Dia úir, a tairí! Go mbeannuigí Dia ir mairíe úir, a Níola! Cía caoi bhuirí tú iníu? Adá mé go láirí. Tabairí oim an t-uball úir, an bhuirí mílir. Adá blar mílir air go veirí, aet cuir an t-uball eirí iníu an

óiríolac fa mbheir¹⁴ ag aoinne' aca ar a céile. Siú ar aghar¹⁵ iao, uet 7 com reangzac capall ag cuimilt naé mói' do'n b'éar nglar a bi ar an b'áiric, ceann gac capall rinte go hiomlán, ceann gac maricag c'iomtá anuair 7 iao ag gluaríocht mar gluaríochtáó ríge gaoite.

Ní maib tuine óg ná doirí ar an donac naé maib 'n-a éoilg-feara¹⁵ ag rairie oiréa aet aihán fear na meuracán. Nuair bíosaí ag veunam¹⁶ ar an daria clatíe, eug gac aoinne' fé nvearia go maib an capall túb buille¹⁷ beag ar toirac. Nuair bíosaí ag glanaó an clatíe, do gluar an capall túb 7 an capall ba gioria do dá óruim, mar gluaríochtáó an p'ieucán, gan baint leir. Do éur an dá ceann eile na cora ann. Oiméig an fúo ó coraib an capall ba fía amac 7 euit fé féin 7 a maricac ar an tsaob eile 'clatíe. "O! tá fé maib" do liúgaoí na doime go léir. Ní maib an liú ar a mbeul nuair bí fé éur arí, aet má 'reao bí a capall bacac 7 b'éigíon do pilleao.

Siú ar aghar an t'íurí 7 an t-aonac ag rairie oirí, na doime com cuim rín gup aig Séadna go foiléir na buillíe ruinte ceolmáia tomaíte c'uaó a buileao cora na gcapall raim ar fúo na páirice, oiríeac mar beréao raimceoir ag raimceao ar élarí.¹⁷

Tug Séadna fé nvearia uim an taca go maib an capall túb go maí¹⁸ ar toirac, 7 é ag véanam, ceann ar aghar, ar b'ata a bi 'n-a fearaí 'fa páiric 7 éaoac éigín veaig 'n-a báir. Siú timceall an b'ata raim é. Siú 'n-a óiar an daria capall. Siú n-a óiar rín an t'íomíao capall. Siú ar aghar i noiar a céile iao, i leir na lámíe clé, foir ó éuar, an capall túb ar toirac, 7 é ag bogao uatá. Do g'éarí ag an capall veaig, 7 bí fé ag b'ieir ruar ar an daria capall. Do g'éarí-ran 7 bíosaí aiaon ag b'ieir ruar ar an gcapall túb.

Annraí do éonairic Séadna 7 an t-aonac an maíaric.¹⁹ Do fearí²⁰ an capall túb raim é féin, do bog an maricac an t'íurí eug. 7 ríu amac é mar gluaríochtáó cú 7 gup óóig leat naé maib cor leir ag baint le talam. aet é ag iméaet i n-aice an talam mar beréao r'ebac.

Le n-a linn-rín, o'éirí liú ríar²¹ o'n áit t'oiríeuar go maib na capall ag véanam ar. Do tógao an liú mói-éimceall an aonag. B'éigíon do Séadna a meuranna do éur n-a éluaríob nó go r'gíleiríe a ceann. Bí gac aoinne' ag iú, 7 gac aoinne' ag liúirí. Do iú Séadna 7 do liúirí r'leó 7 ní maib a fíor aige cao ar a fion.

Nuair do r'ao an iú 7 an liúirí, do éonairic Séadna ar a aghar amac r'iearí nó mói-f'iearí doime uairle 7 ceann r'eoí²² 7 bolg mói 7 eulac éaoag uairí ar gac aoinne' aca, 7 iao ag caint le n-a céile 7 ag r'eucíant ar an gcapall túb.

"An mói ar a noíolrá é?" ar a tuine aca leir an maricac. "Ar míle púnt," ar an maricac. Nuair aig Séadna an r'ocal raim, o'ompurí fé ar a f'áil, ag iáo 'n-a aigíeao féin, "Ní beréao don g'nó agam oe. Do maríochtáó fé me."

Cia beréao ar an tsaob éarí oe aet fear na meuracán? "Maríochtáó fé éu an eao?" ar a fear na meuracán. "Aet máirí, g'ieaoac éugac! a g'iearíe bíg buiríe na mealbóigí, oe fíol t'aoibíní ríao 7 meannuérí raimar 7 b'iean-b'íógí, munab oir atá an t'éiríe i n-aíre, ag t'eaet anníe éum capall do éeannac 7 gan r'ingínn ro' póca!"

(Le beir ar leanamaint).

TRANSLATION—(CONTINUED).

On the following morning he started early for the fair to buy a horse and a milch cow. It was a short time until the neighbours met him. "Arro, Seadhna," said one of them, "what happened you yesterday evening? we all thought that *it was how* a thunderbolt fell upon your house and that you were burned alive. I never heard the like of it of thunder." "You have the wrong," said another person, "it was not thunder, but a bellowing like the bellowing of a bull." "Whisht your mouth," said the third person; "where is the bull that would be

able to put that bellow out of him?" "I was," said the fourth person, "sitting on the top of the rock of the ivy, and I had a view of the house, and when I heard all the noise I looked over and I saw, as might be, an eagle and an intensely black swarm of crows rising up into the sky, and a wonder was upon me to say that they would be able to make the like of it of a noise."

They went along (with them) in that way, talking and disputing and mixing (the story) through itself, and Seadhna did not speak a word. They kept all the talk to themselves, and he did not grudge them. He had no desire for talk, for fear any word should slip from him that would open his mind. Besides that and all, he had matter for thought that kept him occupied. He was thinking of the horse and of the cow, and of what would the neighbours all say when they would see him on horse-back. They would ask where did he get the money. What excuse would he have to give from him?

When they reached the fair field, and Seadhna saw all the horses, a bewilderment come upon him, and he did not know what was good for him to do. There were big horses there and little horses, old horses and young horses, black horses and white horses, grey horses and speckled horses, horses neighing and horses jumping, horses that were well-skinned and large-built and stately, and ugly little colts with the old hair clinging to them.

Among all of them together, it was failing him completely to settle his mind upon the one that would please him. At length he laid his eye upon a nice jet-black horse, which was, with collected and concentrated energy, cantering along the field and a light, lissom rider upon his back. Seadhna moved up and made a sign to the rider. Before the rider had time to notice him, three other riders passed him out, and they went, all four, away down the field at full gallop. There was a double fence between them and the field outside, and they went all four together, freely, lightly, with well-directed motion, over the back of that fence, without putting the top of a hind or fore leg in it. Then they go right ahead in a perfectly straight line without any of them having an inch of advantage over another. Onward they go; the breast and slender body of each horse all but touching the green grass that was on the field, the head of each horse stretched out completely, the head of each rider bent down, and they going as the "fairy wind" would go.

There was not a person, young or old, at the fair, that was not standing erect watching them except the man of the thimbles.

When they were making upon the second fence everyone noticed that the black horse was a little stroke to the front. When they were clearing the fence the black horse and the horse next to him swept over it as the crow would sweep. The other two put their feet in it. The sod went from the feet of the farthest out horse, and himself and his rider fell at the other side of the fence. "Oh! . . . he is killed," all the people shouted. The shout was not out of their mouth when he was mounted again; but if he was, his horse was lame and he had to return.

Onward went the three, and the fair watching them, the people so mute that Seadhna heard plainly the hard, measured, musical, well-defined blows which the feet of those horses struck upon the sod of the field, like a dancer that would be dancing on a board.

Seadhna noticed by this time that black horse was well to the front, and he, pulling right a-head for a stick that was standing in the field, and a red cloth of some sort on the top of it. Around that stick he swept. There was the second horse after him. Then was the third horse

after him. On they went after each other in the direction of his left hand, to the north-east, the black horse leading, and he moving away from them. The last horse quickened, and he was catching up upon the second horse. He sharpened (quickened) and they were both catching up upon the black horse. Then Seadhna and the fair saw the sight. That black horse slendered himself. The rider softened the bridle to him, and then he was out as a hound would go, and that you would imagine there was not a foot of his touching the ground, but he moving along near the ground as a hawk would be (moving).

By that time there arose from the place to the north-east, that the horse was making for it, a hunting-shout. The shout was taken up all round the fair; Seadhna had to put his fingers in his ears or his head would be split. Everybody was running and everybody was shouting. Seadhna ran and shouted along with them, and he did not know for what.

When the running and the shouting ceased, Seadhna saw opposite him six or seven gentlemen, and a head of flesh and a big stomach and a suit of broad-cloth on each of them, and they talking to each other, and looking at the black horse. "How much would you sell him for?" said one of them to the rider.

"For a thousand pounds," said the rider.

When Seadhna heard that word, he turned on his heel, saying in his own mind, "I would not have any business of him, he would kill me."

Who should be behind him but the man of the thimbles. "He would kill you, is it?" said the man of the thimbles, "Oyewishia! gradda hoot! you yellow little shoemaker of the mallivogue, of the generation of brown theeveens and thick awls and strong-smelling shoes; if it is not upon you the rising up (presumption) is, coming here to buy a horse without a penny in your pocket!"

(To be continued).

NOTES.

¹ *tim* is much used in Munster still. ² *Ṭá an éagsóir* *ḍṣat*, you are quite wrong. ³ *Ḃur oo beul*, shut up, stop talking. ⁴ *map berbeas fola*, what appeared to be an eagle. ⁵ *níor mór leir dóib é*, he didn't begrudge it to them. ⁶ *Ṭá éagsúir i n-7 uile*, besides that and all. ⁷ *Uair*: this pronoun cannot be omitted in this phrase; it may in the English translation. ⁸ Note that *camarac* is not plural, while *gioballa* is. ⁹ *fúinne* *camrúe*, full of braced-up energy and well-knit. ¹⁰ *Ṭo ghuairdeas a gceatrap*, the four of them went. ¹¹ *ar a léim-lúe*, I heard that this, a long time ago, used to mean, 'at full gallop.' ¹² *an páirc amuñ*, the field beyond. ¹³ *lom víeas*, in a perfectly straight line. ¹⁴ *Sa' mbpeir*: note use of definite article. ¹⁵ *Coilg-fearaibh*, standing erect. ¹⁶ *ḍṣ veanam ar*, approaching, making towards. ¹⁷ *bunle ar topac*, a little ahead. ¹⁸ *go mar i stopac*, well to the front. ¹⁹ *an pabarc*: This use of the definite article requires to be well-studied; it is quite general in Irish, when an indefinite word would be used in English; thus: *Connac an puo ḍṣ teact* = I saw something approach. ²⁰ *oo fearg*, he made himself slim, by stretching and straining himself more. ²¹ *lú fíaró*, a hunting shout, also, any loud and general shout. ²² *Ceann feola*, a large fleshy head.

peasap ua laogaire.

comairle

aḡ

páoruis ḡ laogaire.

Cuir aithe oir féin ar oíur
 A úine na rúl ngeair,
 I' góire úit tu féin go móir
 Na táir-mu tpuag mar mé.
 Feúc irteac go fóil is éiríde,
 Aet feúc go cruinn ceair;
 Oir cé beag an áitín riúo
 Faḡann móirán rmuíte ann neao.

Naé iongantac an nio an ciorde?—
 Ball 'n-a bhuil míle cori,
 Agus i n-agair gac cori mí-rúin
 Tá lúb oo éúis céao loet.

Cuir aithe oir féin go fóill,
 Aithe oo lo 7 o' oí'e:
 Tá móirán naé léir fan lá
 Oócíom 'nuair tá an ḡuan faoi.

Cuir aithe oir féin, tá cruair
 Agus lán oo úao mar ḡnóim;—
 Tá bóair ann tá airi
 'S i' ceann a fuan an — éill!

Cuir aithe oir féin fan élaon
 Anoir a' go ruis¹ ré oo báir;
 Má óéanair rin go beac
 Ní beir 'gat am cum bpeac' ar các.

An té oairab oíol a' ual bpeac
 Cairéiré ré beir ḡlan ó céo:—
 A cam-caoirile² de'n émaró éairi
 Cá cum oo bí oo liae-ra cóiri?

seagán na noolag.

Nó Seagán a Caoirinn¹: bí ré 'n-a
 coinnurde i mbairle na Cloide, i bphóirte²
 fionnabrac nó an Riag, i ḡContae Poir-
 láirge, timcioll ná ceuo bliadán ó foim, i'
 oíde i oíur na hoctmaó doiré deus. Bí

¹ Go ruis, until, unto (O.I. corrici): téirg go ruis é,
 go to him; still heard in Munster. ² Caoirle, a shape-
 less lump, a rough, rude piece.

an baile go léir aige mar fheim ar oíe
 bpunt a' r' ná fíro ra' mbliadán cíora.
 Tuit ré cum oíuró fan ḡcior, 7 bí an
 maigirir talman³ ná b' ann an Capúnac⁴
 ó baile na móna aḡ ḡéilleac⁵ a cíora air,
 7 ní maib ré ionamail⁶ i oíol. Tós ré a
 éuo beirídeac⁷ abairle leir go baile na
 móna i ngeall leir⁸ an ḡcior. Lean
 Seagán abairle é. Bí ré i láairi, 'nuair
 tiomáineac na ba irteac go oí an tḡ móir.
 Bí an bean uairal—bean an tḡe móir an
 Capúnac—'a' feucaint amac ar na beirí-
 eacair ó 'n bpuinneoir, 7 o'faiirfuirg rí ve
 'n Capúnac, "Cia leir na ba bpeagóa raim."
 Oo fpeagair ré i, ḡur le Seagán na noolag
 iao. 'Nuair oo éuala Seagán é rin, oo
 éuaró ré a' tiomáint na mbó abairle leir.

"Cá 'l⁹ tú 'oul leó raim, a Seagám?"
 a' an tḡearma.

"Tá mé 'oul ná otiomáint abairle," a' Seagán.
 "Ná ouhairt tú leir an mnaoi
 uairal ḡur liom-ra iao?"

Oo éiom an tḡearma aḡ ḡáir, 7
 o'faiirfuirg an bean uairal ve Seagán, "oé¹⁰
 a meuo uine cloinne bí aige." Oo
 fpeagair ré i, go maib móirfuirgair mḡean
 7 oearbíairt oo gac nouine aca. Buail
 an bean uairal a bair le hiongantac, 7
 ouhairt rí leir an tḡearma.

"ḡaoil abairle na beiríoirg leir an bpeair
 mboet cum a móir-éuraim."¹¹

Oo fpeagair Seagán a' i' 7 ouhairt ré
 naé maib a éuram com móir 7 ba oíic léi,
 mar óéanac an t-aon mac amáin oear-
 bíairt oo gac mḡin aca.

"Mar rin féin, maireac¹² rḡaoil abairle
 leir iao."

Annpain o'faiirfuirg an Capúnac ve
 Seagán, ná leigac ré abairle leir iao, ca
 foin¹³ oo beirídeac an cíor aige. Beair-
 tuis¹⁴ ré an t-am ba oíic leir oo beirídeac
 an cíor aige. Ouhairt an Capúnac leir,
 ná mbíó an cíor aige ar an uair rin, go
 maireac ré cúis puint de'n cíor oo. Oo
 ḡab Seagán a buirídeacair mḡ na foclair po
 leanar:

Rac gan meac ar flioct an Cárúnaig
Do leis na ba 7 a laet cum tarbair¹⁵
liom ;

1 n-am an anfaró níorí ban ré lom-
cuntar ;

A' a Cúroo, náir cáillir a anam
Flaitéamhar !

Tus rúo fáraí com mórí do'n mnaoi
uairil, go noubairt rí,

"Maitem-re cúis puirt eile úit, a
Seagán," Daoi liom-ra, tob' fupura cíor
oo díol 'ran gcuma raim.

Bí bean uairil eile 'n-a comhuróe i
nOileán Uí Céin, 7 bí rí i n-amleap¹⁶ le
Seagán ar peacó tamail mórí. Bí rí com
móiróilac raim ar Oimnac áiríte i n-a
otárla Seagán 7 i féin ag an dípuonn
ceurona, 'nuairí oo connaic rí Seagán 'ran
tréipéal,¹⁷ dubairt rí leis an ragaite nac
bpeupao rí an tairpuonn o'éirteacé marí
buró cóir, an fáro a' r¹⁸ beróeo Seagán na
Noolas in an tréipéal. O'fíaríun¹⁹ an
ragait, an rairb Seagán na Noolas ann ro.
O' fíreagair ré go rairb.

"Oeirí an bean uairil ro, a Seagán, nac
féirí léi an tairpuonn o'éirteacé. marí
(=muna) otéirí tú amac ar an réipéal."

"Ragao,²⁰ a léair," agra Seagán, "má
oeirí turra liom é."

"Oeirí, a Seagán," agra an ragaite.

Cuaró Seagán amac go otí an ooirí.
'Nuairí o'feuc an bean uairil 'n-a timéiol, oo
connaic rí Seagán ag an ooirí, 7
dubairt rí leis an ragaite "go bfuil ré
teacé irteacé a' rí." O'fíaríun²¹ an ragaite,
"Bfuil tú ann roim, a Seagán na
Noolas?"

O'fíreagair ré é :

"Seagán ir amm oom, 'r ir mac o'
uilliam mé ;

1 m'buillais a iugaó mé, 'r oo díol mé
m' iarra ;

Tairgígear mo bearta com maic 7
o'feupar,

Agur buail-re amac, a cáilleac an
tairra !"²¹

O'iompuig an ragaite timéiol 'a' leam-
gáir,²² 7 éiríonig an tairpuonn, 7 níor
bacao le Seagán a cáilleac.²³

Bí cáillíuní rann comairanacé oairí b'ann
Cairraige,²⁴ arí a rairb amm aigíro oo beir
aige. Bí ré bacao nó maríra²⁵ éigim aigí,
7 bí ré ionairil fírlóeacé no rann oo
ceunairí ar uairí. Cárla go rairb ré a'
cáillíuníacé oo'n mnaoi uairil ceurona i
nOileán Uí Céin lá áiríte, 'nuairí oo gáb
oime boct irteacé cum an tige (.i. tige na
mná uairle), 7 marí ba gáacé, o' fíarí-
fúigeoarí o'e'n fíarí boct cá arí a otáirí
ré 7 an rairb aon rígeula²⁶ aige. Dubairt
ré go otáirí ré ó 'n Rairín, go rairb ré
ann moé, 7 go rairb oinnéirí mórí ag munní
Cairíun, ioóón, ag munní Seagán
na Noolas, "7 ir bolg ba gann oom,"²⁷
aigí' an oime boct. Bí a fíorí ag
an cáillíuní náir cáirígeoarí munní
Cairíun leis an mnaoi uairil, 7 fáirí ré
go mbuó gíeanníarí²⁸ oí oá noéaríacé ré
iurí éigim a' rágáil loéoa arí Seagán na
Noolas 7 arí a munní, 7 oo ceap ré an
rann ro :

"1' mórí an toirann oo éluinní ó 'n
nóaoirí anairí

Agur ó' na hCairíun cairraigeacé'
nuairí bío arí biao."²⁹

Bí ré a' ragaite,³⁰ 'nuairí oo tríacé ré
arí na "hCairíun cairraigeacé," arí
beirí nó arí tríuní oé munní Seagán a
rairb rann na bolgaige ionnta,³¹ nó b'féirí
gairí a' ragaite arí náirí cáirí an Rairín,
marí acá cuirí oí an-gairí, lán oé cáirígí.

'Nuairí éuala Seagán a noubairt an
cáillíuní i oéaoí a munní, oo fíreagair
ré é marí leannar :

"Oob' fíaríra úit oo cuirí aigíro oo moirí
arí leagairí

Agur galairí oé' galrairí oo leigearí i oíríacé
lá ragaite oirí na 'Cairíun a b'oirí oé
cáil,

Μαρι ηρ φεαριαθ ιαο νά γλααφαθ υαιτ ιμαν
οο λάν.

1) Կարծիքիս ու հիմնարարիս նա Ծանախ
արձանի,

A' cia leanfao' uínnn reancur faoi Cía-
 rapa' ann?"³²

Ċuarò Seaġán ari cuajro 50 oti tiġ tume
 minn teajrò ari uajri eile. Nioji tawtneġ leij
 an újárò fuajri jé, 7 oo ċum jé an jann ro :

“Α Σθαῖάν na ηοοῦας, ní μῖροε ὀυῖτ
 έἰηζε αἱ ευαἱηο,

50 *ὅτι ἐὰν ἀποφύγῃς, ἡ οὐκ ἐλπίς σου ἐλπίσθη*
 51 *καὶ ἡ οὐκ ἐλπίς σου ἐλπίσθη.*

Ἐπιθεσάμεντ ἐν πειρασμῷ 7 καὶ ἐν ἀγῶνι
τὰ ἑαυτοῦ βυαν

Διάν 7 bainne beir aḡaw ʔo maḡčá 1
n-uaiḡ." 33

Deirto na reannaime gur mairi Seagán
 reacht b'píro bliadhán 7 'ran tigh ceunta.
 Tá a fhíocht fóir fhaipíte ar fuair na con-
 tae, 7 curo móir aca tair fáile i Sacra na
 Nuad. Tá tuine aca fóir 'n-a éomnuirde
 'ran Raicín, i- tóirimeacht³⁴ ppióirte
 Dúnaill 7 baile uí Dúib, 7 tuine eile i
 n'Oruim Rofz, Láim leir an tCnoc m'buirde,
 i bpióirte an f'aráirte.³⁵ Ceann eile dá
 fhíocht éuair go Sacra na Nuad ran
 mbliadhán 1830, inígean do Rirteáir a
 Áoirinn, bí 'n-a éomnuirde i b'pogur
 na Siuirie, iorir f'póircláirge 7 Capraiz
 na Siuirie,³⁶ 7 fuair ré rin báir i n-aoir a éiríe
 mbliadhán 7 ceiríe píro. Tá curo móir de
 éomn a éomne³⁷ fhaipíte ar fuair na Stáir
 ndontuirge, 7 fóir curo eile aca i n'Oruim.
 Bí an bean ior póirte le Labáir ua Cor-
 coriám, 7 éomnuirdeair ar an b'pírim i n-a
 b'pírim Capraiz Cuipraiz, tair m'ile ó f'póir-
 láirge, an áir i iugad f'píreair éomne
 tóir, t'pírim mac 7 t'pírim inígean. b' f'píra
 a g'pírim-ran³⁸ do leanaíam iair go t'pí
 Seagán na n'Orlaiz.

m. u. b. m.

515 Δ15.

¹ A Chaoirínn : always aspirated. Anglicized 'Hearn, Ahearn.' [Mr. Thomas Hayes says that in Clare the name Chaoirínnac is applied to people called in English "MacInerney" = mac an Chaoirínnatá?]

* πρῶτος, παρῶτος, parish. Πιοννάβας, gen. of Πιοννάβης, Eng. 'Fenor,' pron. πιοννίβας. An unaccented αβ or αη before a vowel or liquid is often sounded as ú. The same sound is given to αη, βα, after a consonant. Instances are noted below.

³ τάλμαν, as if τάλύν. ⁴ Καρύναδ, Carew.

⁵ ȝéilleaō, claiming. ⁶ ionamail, able.

⁷ βειτρώεα (formerly βεατῶα, from βεατῶ, of life, sustenance), an animal of the cattle kind.

⁸ As security for. ⁹ cá b̄p̄m̄l. ¹⁰ c̄ār̄oé, what.

¹¹ cúnam, household, family. ¹² Well, even so.

¹³ cá join, when. ¹⁴ Fixed, settled.

¹⁵ τὰ ῥῆματα, as if τὰ ῥήματα. The lines may be translated thus :—

Good luck without fail to the race of Carew
Who let the cows and their milk home with me unto
profit ;

In the time of distress he exacted not a full account,
And, O Christ, may his soul not lose heaven !

¹⁶ at enmity. ¹⁷ chapel. ¹⁸ so long as.

¹⁹ $\tau\alpha\pi\alpha\upsilon\sigma\iota\mu$, formerly $\tau\alpha\pi\alpha\iota\sigma\iota\mu$, 'I ask a question, inquire,' followed by $\tau\epsilon$. $\tau\alpha\pi\pi\alpha\iota\mu$, 'I make a request,' is followed by $\alpha\pi$.

²⁰ Also παύσομαι, I shall go.

21 "John is my name, and I am son to William ;
At Christmas I was born, and I have paid my
obligations ;

I have borne my burdens as well as I could,

So out with *you*, you broad-girthed hag !

impollais, doubtless for um pollais, like mpá for mná. Iappma has many uses; literally 'a remnant,' hence 'what remains to be discharged, an obligation;' heard in the phrase, "póssam iappma ope ts énn bliáona," equal to the English "My New Year's gift on you." Thapungiseap for éppamungiseap. A common lengthening of inflexions of dissyllabic liquid stems. Ciappa occurs twice in Cuapic an Mheáóón Oróce.

²²or *leatč-š.*, laughing to one's self.

²³ And J. was no further interfered with.

²⁴ Eng. 'Kearsey.' ²⁵ 'Infirmity,' *lit.* 'martyrdom.'

²⁶ *son* is often used with plural nouns, meaning 'any.'

²⁷ he wanted for nothing but better internal accommodation for the good things that were going.

²⁸ amusing, pleasant.

²³ "Great is the sound I hear from the western wind,
And from the pock-pitted Ahearns while they are at
food."

Óo éluimim, generally éloipim colloquially. Or na = ó na. Capraigeac as rendered, or 'rocky,' applied to the land belonging to them.

³⁰ τὰς αἰνέται, 'alluding.'

³¹ 'Who had the trace of the small-pox on them.'

³² "It were better for thee to spend thy money on physicians

And have one of thy (many) diseases cured in time
Than to allude to the Ahearns of highest repute,
For they are men who would not take from thee the
work of thy hands

Quickly, smartly, scampered the Danes over the river,

And who shall follow for us the account of the Kearsays in it (the fight)?

ῥεαῖνα, for ῥεαῖν. διοῖνε = ἀῖνε. ῥεαῖναις = ῥην.

Rian, lit. 'track,' hence 'what bears the trace,' rian 'o Lám 'your handiwork.'

³³ O Christmas John, it is none the worse for thee to start on a visit (i. to depart),

To go to Mass, and quickly to read thy psalm,

To pray to Peter and the Apostles who are mighty and lasting,

That thou mayest have bread and milk till thou go into the grave.

Suiréadainc = suiré. Raíodá = raíodá, thou wouldst go.

³⁴ Or teoirnead, (from teora, teorann a boundary), the confines, borders.

³⁵ Passage. ³⁶ Carrick-on-Suir.

³⁷ Clann éilomne, grandchildren.

³⁸ Their (genealogical) tree.

SOME IRISH IDIOMS.

IN the story of míceál na buile the expression occurs, "bó 7 í ag out í muža." Phrases of this description are best translated in English by a relative construction—"a cow that was straying." In the Irish, the two ideas, "cow" and "going astray" are much more distinct and the expression a great deal stronger when the construction with agur is used, than if the phrase were to run "cao do peolparóe pá 'n ngleann aet bó a bí ag out í muža." In the English the relative does not seem to have this weakening effect.

I believe I have sometimes noticed that students of Irish appear to regret the absence from the language of a special verb to express possession, like the English "have." There seems also to be a feeling of disappointment because Irish has no machinery for complex relative constructions. This is a great mistake. Students ought to take it for granted that a nation whose intellectual capacity secured for it a world-wide renown through a long course of centuries, must have possessed a language in every way up to the level of that capacity. Those who have spoken Irish from their earliest childhood are well aware that they never missed this verb "to have," either as a principal or as an auxiliary; also that, however interdependent the thoughts may have been to which they desired to give expression, they have always been able to express them clearly and thoroughly without the aid of complex relative constructions.

The principal thing to be borne in mind by the student is, that it is *never* safe to translate from English into Irish following the English mode of thought. This precept may have the effect of discouraging beginners, but there is one great consolation that should always be borne in mind—the language is wonderfully consistent. Its general rules have few exceptions. For instance, there is no exception to the rule that "after the verb tá, or any part of it, a substantive cannot be used as predicate." The English phrase "he is a man" has two entirely different meanings, which can be distinguished only by the context. It may mean that "he is a man and not some other being," or it may mean "he is (now) a man," "he has come to man's estate." The first meaning would be expressed in Irish by "í fear é," the second by "tá pé 'n' fear (= í n-a fear, in his man)." This distinction permeates the whole Irish language. Any person can see from this the great advantage that Irish enjoys over English in accuracy of expression so far as the use of the verb "to be" is concerned.

This facility for accuracy of expression is characteristic of Irish in other constructions as well as in those in which the verb "to be" is found. And nowhere are the modes

of thought and expression more beautiful or more clearly defined than in constructions which have to be rendered in English by using relatives. Take this example, "Do rug pé ar éadlaib cor ar an bpeap ba inó ceann 7 ba caoile cora," "he caught by the slender parts of the legs the man *who had* the largest head and the slenderest legs." It would be absolutely impossible to translate the Irish sentence literally into English, and equally impossible to render the English sentence word for word in Irish.

Here is another example:—

ní 'l maré óam beré óá labairt,
'S oo gaol le Donnóad an trasaire,
le heogán na gcáirte, a áair,
le lúe na gceann oo gearrad,
'Oo éur i málaib leáair,
'Oo bpeir leó pior oo'n éair,
'r an óir oo éabairt a baile
mar éotuáó ban a'f leabn.

No use in my uttering it,

Since you are related to Denis of the priest,

To Owen of the carls, his father,

To those *who* cut off the heads,

Who put them in leathern bags,

Who carried them down to the city,

And *who* brought home the gold with them,

As a support for wives and children.*

Here we have four relative pronouns in the English translation and not one in the original Irish. But the absence of the relative in the Irish is not a loss but a distinct gain in strength of thought and energy of expression.

The Irish relative usage does not admit of the insertion of any words between the antecedent and the relative (or verb with relative unexpressed). Hence such sentences as "He who, having got good advice, refuses to follow it, must blame himself for the consequences," must be recast before being put into Irish. It must be put into some such shape as this—"He who gets a good advice and does not take it must take the consequences," "an cé geirbeann deá-éomairle 7 ná glacann í, bíod a'f péin."

In my school-days, when a number of us indulged in "scrooging," some boy with strong ribs would shout, "an cé le n-ar cumang, págaó!" "Anyone who finds things too tight, let him leave!" As often the expression was "an cé leir gur cumang, págaó!" These are additional methods of rendering an English relative.

I believe that if a learner had once mastered the Irish idioms of the verbs "to be" and "to have" and the relative, the chief portion of his trouble would be over.

peapap na laogaire.

THE NATIONAL TEACHERS AND THE IRISH LANGUAGE.

[An address delivered to the National Teachers' Congress at Cork, Easter, 1895, by Thomas Hayes, Member of the

* This is a fragment of a caoinead. The caointeoir seems to have been praising some dead person, and must have suddenly remembered that the praise was useless on account of the bad character of some of the dead person's relatives. Donnóad must have been a priest-hunter. His father must have been a card-sharper. The others must have been people who hunted down political outlaws on whose heads a price had been set, and obtained money in return for their victims' heads.

Executive Committee of the National Teachers' Association.]

It was with considerable diffidence that I, on the suggestion of some friends, undertook to prepare this paper on the Irish language. I at first shrank from the task, feeling that I was not by any means possessed of the qualifications which are absolutely essential in dealing with a subject so comprehensive, involving, as it does, philological questions with which only an O'Curry or an O'Donovan could grapple. But taking, as I do, a deep, and, I hope, an unselfish interest in the welfare of the Irish language, I considered it my duty to avail myself of the splendid opportunity afforded by the presence of so many teachers from the South and West of Ireland, where the language of the western Gael is still spoken, to endeavour to enlist their sympathy and assistance in the truly national work of preserving the language of our country.

The mission of this paper, then, is to remind those teachers whose lot is thrown among an Irish-speaking people, of the duty they owe their mother-tongue; to appeal to them to make, before it is too late, one final effort to save the language of their fathers from extinction, and to assist in the movement which is now happily making some headway in the country, to place it on a firm and impregnable foundation. That appeal will not, I am sure, be in vain; for there is in the breast of almost every Irishman, in conjunction with his characteristic attachment to his country and its customs, a latent love for the Irish language, which only requires to be roused and quickened into active life that it may bear fruit.

A great German scholar (Schlegel), who did much for the language and literature of his country, has said that "the care of the national language is a sacred trust." That sentiment should find as much favour in Ireland as it did in Germany, or perhaps more; and every Irish National teacher who has the opportunity—in fact, every Irishman, no matter of what class, should constantly bear in mind the words of Schlegel, and use every effort in his power to safeguard what has been truly called "the God-given charter of the individuality of our race," to foster and to cherish this language, which has come down to us through long centuries of turmoil and strife, even from the very twilight of antiquity. True, it is to-day but an echo, a faint echo, of itself; for the grand sonorous tongue which was fifty years ago the language of nearly two-thirds of our countrymen, has come down to us shorn of much of its beauty and power. It has been ruthlessly crushed, trampled upon, and swept back towards the West by the great wave of Anglicization which is rushing over our country, wiping out in its course the best and noblest characteristics of our race, till now it finds a home only in the cabins of the poor and lowly, in the ever-waning strip of Irish-speaking territory which fringes our southern and western seaboard from Waterford to Lough Foyle. There it yet tingles the hills with a mystic glow, lends a weird charm to every rath and ruin, mingles with the murmuring of the ocean as if crooning over the long-lost glories of Erin, sings with the streams, and joins in a sad *caoine* with the wind as it sweeps through the *puca*-haunted valleys chaunting, as it were, its own dirge, or mournfully appealing to us to save it. Sufficient of it remains to do so. It is by no means a thing of the past, for in the face of every influence, native and foreign, which could be brought to bear against it, and despite the cry which was raised years ago, that it was gone with a vengeance, it is to-day the language of one hundred thousand homes; and if we only do our duty by it now, even at the eleventh hour, we shall have an honourable share in preserving for ages yet to come one of the most priceless relics that it was ever the lot of a nation to inherit.

Now what is this language in the preservation of which you are asked to assist? It is the language of our country, the language of our ancestors, of our kings and chieftains, of our saints and scholars—the men who made Ireland great before many of the nations of modern Europe had yet emerged from a state of barbarism. It is the one distinctive mark of our nationality that remains to us, the one great barrier that stands between us and complete effacement as a nation. It is the embodiment of the feelings, sentiments, aspirations, and ideals of an ancient and gifted race. It is in fact a vast treasure-house in which are enshrined our history, traditions, poems, songs and proverbs, in all of which are to be found evidences of the culture and ability of the great intellects who in days gone by earned for our country the proud title of "Island of sants and scholars." Surely the care of such a language is a sacred trust!—infinitely sacred when we consider that if it dies, the accumulated thoughts of ages which are enshrined within it are lost to us for ever. With the disappearance of the old tongue they too disappear, for they cannot adapt themselves to their English surroundings; they lose their beauty and force when clothed in an English dress, and so they fade like the mist from the mountain side before the morning sun. This would fall little short of being a national loss; but we have thought differently, or else not at all, for we have allowed this grand old musical speech of ours, which was a half century ago on the lips of four millions of our people, to travel year by year on its downward path without scarcely raising a finger to save it.

The surest index of national mental degradation is the loss of a national language, and if, after the efforts now being made to save ours, it should eventually die, owing to the apathy or indifference of those among whom it is still in use, the shame and the reproach shall belong entirely to ourselves. The decay of the national language during the last few generations may be attributed more to the want of patriotism among Irishmen themselves than to any external influences. We cannot, in this instance at all events, lay the blame at the door of the Saxon, but at the doors of those who have in the past been ashamed of their mother-tongue; those who have discarded or endeavoured to discard the language of Patrick and Columkille for the barbarous English jargon which is to be heard in our Irish-speaking districts to-day; those who have trained their children to hate Irish, and smiled on them with a smile of contempt if they spoke it. It must be admitted, too, that the injury inflicted on the Irish language by the National schools of the country was enormous, so much so that the late illustrious Archbishop of Tuam described them as "the graves of the national language." But there is no use in lamenting over the mistakes of the past. What is required now is a vigorous and determined effort on the part of the teachers in the Irish-speaking districts to introduce the study of Irish into their schools, and thus help in preserving the remnant of a language which is indissolubly connected with the literature of our country, and not too remotely either with the question of Irish education.

We unfortunately, now-a-days, very often hear such questions as, "what is the use of keeping this tongue alive?" or, "what is the good in trying to infuse life into the time-stricken corpse of the Irish language?" It is bad enough to be reproached with the fact that the best attempt at an Irish dictionary is the work of a German, that it was left to another German to discover the most ancient form of our language, that foreigners flock to Ireland every year to learn the language which we despise, and study the manuscripts about which we know so little; but the saddest of all commentaries on our national decadence is to

find an Irishman so utterly denationalized as to require to be furnished with reasons for the keeping alive of the language which he may have lisped in his infancy or heard at his mother's knee. We are very much attached to the monuments of antiquity which are scattered over our country. We guard with a jealous care the ruins of our abbeys, round towers, and ancient forts, and we would consider it the grossest act of vandalism on the part of the man who should injure or destroy any of them. But what are the voiceless remains of battered temples and towers, grand monuments of antiquity though they may be, when compared with what the Rev. William Shaw, in his Scottish-Gaelic Dictionary, described as "the greatest monument of antiquity perhaps now in the world"—the Irish language, which furnishes us with a golden key to the origin and history of those ruins, and without which they would be almost as great a puzzle to the antiquarian as the pre-historic remains of Central America.

The care of our antiquities is a task which should commend itself favourably to every Irishman worthy the name. They are the memorials of the ancient greatness of our land, mementoes of the piety and the valour of our ancestors; and often when we stand on some grass-grown mound, or beneath the shadow of some time-worn tower, or mayhap wander through the roofless aisles and ruined cloisters of some noble old abbey, many scenes and episodes which occurred hundreds of years ago are called vividly to our minds by our surroundings, and we live them all over again. Still we should remember that "no historical relics can approach in dignity and value an indigenous tongue," and that our first care should be for the language of our country, which is the oldest of our possessions, and the most venerable of our antiquities.

Apart altogether from any question of patriotism or nationality, there are reasons why we should endeavour to keep our language alive. Though we are frequently told (generally by people who are ignorant on the matter) that the Irish language is barren of any literary results, it is not the case. There has been preserved to us from the past a splendid and copious literature in prose and verse, sufficient, it has been calculated, to fill nearly two thousand large volumes—of which any nation might well be proud, but which as yet remains practically unpublished and unedited. There are in the Royal Irish Academy, Trinity College, the British Museum, Maynooth College, the Bodleian, and in many private libraries, piles of manuscript treasures, many of them centuries old, which are looked upon by the best European scholars as being of priceless value, and which contain the materials for the yet unwritten history of Ireland. Now, to quote from that eminent Irish scholar, Dr. Douglas Hyde:—"If we allow our living language to die out, it is almost certain that we condemn our literary records to remain in obscurity. All our great scholars, nearly all those who have done anything for the elucidation of our MSS.—O'Connor of Balingar, O'Donovan, O'Curry, Petrie, Hennessy—all those spoke the language naturally from their cradle, and had it not been so, they would never have been able to accomplish the work they did—a work which first made it possible for a Jubainville or a Windisch to prosecute their Celtic studies with any success."

Here we have it on one of the best authorities that it is only Irish-speaking scholars, those who understand the meaning and application of the innumerable Irish idioms, who can ever give the contents of our manuscripts correctly to the world. Will not the Irish National Teachers, then, do something towards perpetuating Irish as a living tongue, and towards producing a race of Irish scholars, who, drawing their inspiration from the fountain head, may in the future take up the work of interpreting the

contents of our manuscripts where O'Connor, O'Curry, and the other great scholars of the present century stopped short, and thus "give voice once more to a stored-up wealth of words that have long lain silent," furnish us with answers to the many problems in history and philology that have hitherto puzzled the most assiduous student, and perhaps help to introduce a genuine Celtic element into the works of future Irish writers.

Then there is, apart from this extensive literature of which I have spoken, the great traditional unwritten literature which lives on the tongues of our Irish speakers at the present day. To assist in elucidating our manuscripts, and in publishing them in their entirety, only a limited number of idiomatic Irish speakers would be required; but if the great oral literature, which contains words, phrases, and peculiar idioms of infinite value to the philologist, is to be preserved, the seven hundred thousand Gaelic speakers which are at present in Ireland should never be allowed to grow less. This unwritten literature, with its wealth of folk lore, romances, deeds of daring and adventure, poems, songs, and proverbs, has attracted the attention of the best Gaelic scholars. They believe that it should be preserved, and that it exercises a beneficial influence on all who come in contact with it, since it contains the best and truest thoughts of the learned men of bygone times. The National Teachers should see to it, then, that no child whom their influence can reach should ever give up the use of a language which has so much enshrined within it.

Now it may be asked why I appeal so directly to the Irish National Teachers in this matter. If the Irish language movement is to be a permanent success, and if the tongue of the Gael is to continue a living and potent force in the country, the rising generation must be taken in hands. The young people must be taught Irish as a literary tongue, and they must be imbued with a strong and lasting love for the language of their country. Furthermore, they must be taught to believe that a colloquial knowledge of Irish is an accomplishment of a very high order, in the possession of which they should take a particular pride, and that it is their duty to use it on every possible occasion.

"Train the young idea how to shoot" in this manner, and it will not, as Dr. Hyde recently prophesied, "be reserved for this coming century to catch the last tones of that beautiful unmixed Aryan speech." But who shall train it? To my mind the task falls naturally to the National teachers, for no men are so favourably circumstanced or have such admirable facilities for its performance. They come into contact for several hours every day with the young people during the most impressionable period of their lives, at a time when their ideas and habits are in course of formation, and they could with very little sacrifice create in the minds of their pupils a spirit in favour of the Irish language that would in the future react beneficially and be productive of the very best results. But the teachers must in all cases be prepared to set a good example themselves.

(To be continued.)

THE CORK CONVENTION.

A meeting of the Gaelic League was held on April 19th, at 4 College-green, Mr. R. MacS. Gordon presiding. The members deputed to attend the Convention in Cork were present, and gave a report of the proceedings there. Mr. Maurice Healy sent a subscription of £1. Subscriptions were also received from Messrs. John O'Shea, Eugene

O'Sullivan, J. O'Shea, Lehud, Kenmare; Jas. Grace, Timothy Gleeson, Castlemartyr.

The following were elected members:—Messrs. Michael Gill, Roebuck House, Clonskeagh; John O'Shea, Adrigole N.S., Bantry; Eugene O'Sullivan, Lehud N.S., Kenmare; J. O'Shea, do.; J. O'Donovan, Newmarket; Bernard Halligan, Dublin; Jas. Grace, Coalbank, Thurles; John Donovan, Clanbrassil street Schools; Daniel Collins, 7 Eden Quay; Michael O'Connor, Capel street.

The following resolution was adopted:—"That the best thanks of the Gaelic League, Dublin, are due and are hereby given to the Mayor of Cork for his thorough-going support of the Irish language movement, and also to the Cork Gaelic League for their excellent arrangements at the recent convention.

DELEGATES' REPORT OF CORK CONVENTION.

The Committee of the Cork Gaelic League having convened an Irish Language Congress to be held in Cork on the 17th April, the following members attended on behalf of the Central Committee:—Messrs. Thomas Hayes, James Casey, Patrick O'Leary; the hon. treasurers, John Hogan and J. H. Lloyd, and J. McNeill, hon. secretary. It had been previously arranged that a conference should be held on the morning of the 17th April, the day of the Congress, in accordance with the intentions of the committee, to form a County Committee for the County of Cork. This conference was held, by kind permission of the Cork Young Men's Society, at their Rooms in Castle street. The Press report of the proceedings is here appended:—

A conference was held at the Young Men's Society, Castle street, at 10.30 a.m., for the purpose of forming an Irish Language Committee for the County of Cork. Mr. Patrick O'Leary, Dublin, was moved to the chair. There were also present—Rev. P. O'Leary, P.P., Castlelyons; Messrs. Daniel McCabe, Banteer; P. Stanton, Osborn J. Bergin, Daniel Galvin, Glashakinleen N.S., Newmarket; Thomas Rice Kent, Castlelyons; T. Murphy, T. J. Hurley, Drimoleague; D. Herlihy, Knocknagown; C. O'Kelly, hon. sec., Cork Gaelic League; D. O'Shea, D. Horgan, P. Carey, and the following members of the Gaelic League, Dublin—Messrs. J. H. Lloyd, John Hogan, James Casey, John McNeill.

The Chairman, after a few introductory remarks, called on Mr. J. McNeill, who explained the objects and proceedings of the proposed committee in detail, stating that local organization was an absolute necessity for the success of the movement, and giving the suggestions adopted by the Central Committee as to the local working.

Mr. Daniel McCabe spoke with reference to the state and prospects of the language in his locality. He thought that the Young Men's Society of Kanturk could be induced to take up the movement actively. He had personally been working up to his 78th year in the cause of the old tongue, and meant to continue working while he lived (applause).

Mr. Stanton said that to his knowledge the young people were taking very kindly to the use and cultivation of Irish in many localities, and there was little fear for the future of the language in those places.

Mr. D. Herlihy, Knocknagown, supported the proposal.

Mr. J. J. Hurley, Drimoleague, said that he found the young people very anxious to learn and use Irish, and that they only want the opportunity of cultivating it.

Mr. T. Murphy said that the mere teaching of Irish in schools was not enough, as many learned the language who did not afterwards practise it. The young people should be taught to regard the use of Irish as a test and mark of their patriotism. The young men of the Gaelic

Athletic Association ought to engage to use Irish, and, when possible, Irish only.

The following resolution was proposed by Mr. T. Murphy, Cork, seconded by Mr. J. J. Hurley, Drimoleague, and unanimously carried:—"That those present form themselves into an Irish Language Committee for the County of Cork, for the purpose of extending throughout the county the movement to keep Irish spoken, and that they have power to add to their number."

Mr. Horgan moved, and Mr. Stanton seconded, that Mr. D. O'Shea be appointed secretary of the committee.

The motion was adopted unanimously.

The Chairman gave an account of the very successful proceedings of a rural branch at Eyeries, Castletownbere, which he was instrumental in forming. This showed what could be done in many rural localities.

The work suggested for the County Committee comprised the following:—The formation of local branches of the Gaelic League; the formation of classes inside and outside of the schools; the holding of meetings; the introduction of Irish literature into local libraries and among the people; the dissemination of a knowledge of the facts concerning the language; the publication of Irish in the local Press; influencing those favourable to the movement to give active support to it, and influencing Irish-speaking parents to make Irish the language of their homes.

A vote of thanks having been passed to the committee of the Young Men's Society for the use of the rooms,

The proceedings terminated.

It is to be added that Rev. J. Scannell, C.C., Eyeries, Castletownbere, was subsequently elected secretary for the western portion of the county.

In the afternoon a deputation of the Dublin and Cork members of the League attended at the National Teachers' Congress, where a resolution on behalf of the Irish language was strongly supported by the Mayor of Cork, Mr. Meade; Mr. Maurice Healy, M.P.; and Rev. P. O'Leary, P.P., of the Gaelic League, and unanimously adopted.

The Irish Language Congress was held in the evening at the Laucastrian Schools, commencing at half-past seven. The Mayor of Cork presided. The attendance was very large and most enthusiastic, including representative citizens of Cork, many clergymen, a large number of the National Teachers' delegates and representatives of the Gaelic League, the Society for the Preservation of the Irish Language, the Cork National Society, and many prominent supporters of the movement throughout the country. A large number of ladies were among the audience. The proceedings were opened by the Mayor in a speech of through-going advocacy of the movement. The first resolution, moved by the High Sheriff, Alderman Walsh, seconded by Rev. Patrick O'Leary, C.C., St. Finn Barr's, West, and supported by Dr. Annie Patterson, and in Irish by Mr. J. H. Lloyd, was as follows:—"That the preservation of the Irish language as a living tongue is a National duty of the foremost importance. That we are fully assured that with the support of public opinion the work can be accomplished with no great difficulty; that we accordingly call upon all our fellow-countrymen, without distinction, to join in bringing the movement for the preservation of the Irish language to a rapid and successful issue."

The second resolution was—"That to possess a language such as ours, and not to prize it, is a disgrace both to the individual and to the community; that it is the clear duty of every enlightened Irishman to know and cultivate the Irish language, and that we call on fathers and mothers who know Irish to speak it to their children, and thus prevent them from growing up ignorant of or

expression in Waterford. To take in a net is expressed by gabáil 1, as oo gab pé brabán 'pan líon, he caught a salmon in the net; le is sometimes said instead of 1, but taking with a rod is always le; "oo gab pé trí bunc le rlat (rlait)" "he took three trout with a (fishing) rod."

Gab, go, was in every month. A Sheumuir, ca'n gab oo fe rglunne; Jem, where did your six shillings go? said a poor wife to Jem on a Sunday morning, after a night's gambling. I very seldom heard gab, as applied to singing.

17 Westland-row, JOHN FLEMING.
Dublin, 17th March, 1895.

imíteacta na gCumann nGae- dealaic.

Connrao na Gaeóilge 1 náe Cliaic.

Tar éir mar cuiread 1 a-níreir éana éir an áro-
raoib, ní raib aet don comóráil coitceann ahián, óir
oo bi imirce dá veunam a5 an gCumann 50 tíg eile,
7 oo bi a ghnóta ar rtao le n-a linn rin. aet oo-bi
burdean de'n choimairle a5 obair go rian oideallac
a5 pocruaib le ha5aio na feire 1 gCopaig 7 a5
tabairt aipe oo neitib eugraimla eile. Tá fáil a5
luet na Comairle go mbeir teac nuad ollam 'n-a
gcomair gan moill, 7 annrin go mbeir fáil aca éar
mar bi fáil ar a ngnócaib oo éiomáin ar a5aio go
raeáimail.

Dála feire Copcaig, tá tráic uirp 1 mbeupla 1
nait eile de'n ouilleacáin ro. ní rgríobfap a éuillead
de'n cor ro aet gur maie 7 gur maieapae an obair
oo rinnead 1 bpríomí-éatpae na mhinan oe jut
raeáimaine na cárga 7 ní fearp ná ar cuiread 1
oipe a beir veunna 1 gaeáim na bliadna ro.

Connrao na Gaeóilge 1 g-Copcaig.

uirp an cúigead lá veug de'n mhiáta a mbliadna
7 uair rgríobne re .i. ar an 20ad lá de'n aibnead, oo
bi oet gcuinnigíte oá mbailiugad a5 luet an
Chonnaréta 1 gCopaig. bhí feir na Gaeóilge oá
cuinnigead aca ar oirde an treacáimad lae veug de'n
mí re. bhí óráioe oá tabairt oúinn ar Gaeóilge 7
ar beupla ar ron na cúire. Duó deacair oo úinne,
gan é beir 'n-a ríge-rgríobneoir, cunnar ceap oo
éabairt ar feabair na comórála ro. ní hé ahián go
raib cuinnigead móir agann, aet muinntir Ghae-
dealaic fíor-cuinnigead b'ead iao oo bi ann. Do
éirceap leir na hóráioib Gaeódealaic le cúram 7
le lúéáir, 7 ir minic oo bíopaar a5 cur móir-gáiréad
ar a 7 a5 buain corann gáirigíte ar a mbairib.
bhí cuiread oá Cliaic pá látair, mar atá eoin
mac néill, Seapáin laoirce, páoruis ó Laoáirce,
Tomár ua haoda, Seaáin ua hóáin, 7 Seumuir ua
Catapaig. Do labair an ceuo trúpáir oíob ar Gaeóilge
or comair na comórála, 7 níor b' fearp an fáilte
ríogaíamail fuarapáir ná na hóráioe gaur-cúiréada oo
éugadap uatá; 7 cé nae ar Cúigead muimhan aca
beir oíob, níor éaill an comícionól don leup ná
don púnc ná don focal oá gcomráioib, aet oo

éirceap amac go hoirceáimnac a5 comóráinmuigad
gae páir éallíamir doircead na labaréoirce. bhí
óráio fíor-blaioa (Ghaeódealaic gan ahián) oá tabairt
uair a5 an éabair paoar ua láogaire ó Chairleán
uá líaáin, 7 ba dóbair oo na oaoimib oul 1 n-eug le
neart a ngáirce ar uairib, fead oo bi pé a5 labairt
leo. Do labair páoruis Stáinóin 7 Seaáin ó
Monacáin, ar n-oirce Gaeódealaic, ar Gaeóilge, 7 bi
óráioe oá tabairt oúinn ar beupla a5 mhuir
ó héalluigíte, feár feire, a5 an éabair páoruis ó
Laoáirce, a5 an éabair Seumuir ó gSannlúin ar na
haodairóib 1 mbéapra, 7 a5 Tomár ua haoda. Ir é
oo muiguit an feir méirce Copcaig 7 oo éuill pé
molaad móir 7 móir-burdeap ó'n gcomóráil rin 7 ó
luet coiméada na Gaeóilge go coitceann. níor
cúirge 'pan lá oo bi Cumann Contapead ar n-a éir
ar bun 7 oo cinnead ar Ohoimnall ó Séada cum beir
1 n-a rúin-éircead oo'n cumann raín. bhí rgoruiead
áirce agann ar oirce Dia'raoain, 7 cé nae raib uain
agann cum rúga tréacáimla oo éabairt o' ar
gCumannóirib, bi cuinnigead maie agann, 7 o'
éirceap le hóráioib ó'n laoircead 7 ó 'n mallac 7
ó "Sheanóin" an Caéaoircead. Do labraoar ar
obair an Connaréta. bhí abráin oá éabairt oúinn ó
Chonéubair ó Ceallair, 7 abráin eile ó'n Saol ó
Loingirig. Do feinn Orboirn ó nauhirpín ar beiróinn,
7 eug móran oaoine eile cabair oúinn cum gur
éirceap an oirce go rultáir. Do éruallamar
annraín go oet porp an bóair iapáin, 7 o'fágamar
rlán beo a5 ar gáiróib ó áe Cliaic.

Sin cunnar ar oá cuinnigead oá raib agann 7 ir
féirce don gaur-cunnar ahián oo éabairt ar na
cuinnigéib eile. Gaé oirce luain oo éiomrigéamar
1 gcuinn a éirce, 7 oo éirceap oá uair a5 léigead
ar leabair 7 a5 glacat comairle le éirce. bhí oea-
cuinnigead agann gaé am. bhí an éirceleabair oá
léigead a5 cuir agann, 7 bíomar a5 treabad tréir
an mbáiréleap leir. bhí cuir eile oúinn uair an oá
buróin a5 léigead ar leabair corpuigéoirce. Gaé
oirce doine aet oirce doine an Cheurta ahián, oo
bíomar 1 bfoair a éirce leir. bhí rgoruiead ar
bun ar na hoirceannail rin, 7 fuarapair cabair éuca
ó móran o'ar gCumannóirib. Thuig "Seanóin" nó
Taog ó Muiréada, ar gaeáoircead, cuairp oúinn ar
oá fíleir oo maip timéall ceirce ríor
bliadain ó fóim 1 n-aice muige Cpuimda. aca
cuir oá noántair 7 oá páiróib ar faáil fór 7 aca
luet ar gCpuaribe oá mbailiugad. Thuig ano paol
Stáinóin leugéoircead oúinn ar Láimhgríobinn 1 n-a
raib oán cuméa le Dáirib de bapra, ríle Copcaigead
oo maip le linn Vallancey, 7 oo bporuis an fear raín
cum aipe oo éabairt oo 'n Ghaeóilge. Toá filead
b'ead an uinne pea. Do cum pé oán móir ar a otag
rá "Ar bháir 7 bheacáir ábel." atá fáil agann go
bpeirceap an oán ro pá éirce go luad, óir oo eug
uine o'ar gCumann oarab ann an - ó Ríogbap-
oáin an Láimhgríobinn 1 n-a bfuil oo oaoimib
agann cum beir oá éircead. bhí óráioe oá
tabairt oúinn ó'n Saol ó Monacáin, 7 o'érceap

le habpánarib ó 'n saoi ó ceallaig, fear ós ag a
bpuil sué ríu-binn; 7 éus abpánuróe bpeas eile .i.
pápuis ó lomgris abpán uáinn lei. Do fenn an
saoi ó hanúirgim go eiríoc ar an mbeirínn; 7 éus
leugéóipeasé uáinn lei. Fuaramar cabair ó na
raoirib re lei .i. ó ceannfaolaró ó bhpuam, Seáptam,
ó thumam, ó cuoméam, laoiréir, ó fogluga, ó
séasó, ó ríogbapóim, 7 pléimíonn.

TORATH AN TEANNTORA.

We add with pleasure to the list of provincial newspapers that print Irish matter the name of the *Kerry Reporter*.

A new edition of Dr. Hyde's *Abpán Shpáda Cuige Connaé* (Love Songs of Connaught) is shortly to appear, the former edition being exhausted.

The *Waterford Archaeological Journal* for last quarter contains an excellent technical article on Irish music, with illustrative examples. Those interested in Irish music should remember that the tradition of the national melodies among the people is practically co-terminous with the use of the Irish language. Numbers of unrecorded airs, some of them of great beauty, are to be heard in the Irish-speaking districts.

The *New Zealand Tablet* continues to advocate strongly the cultivation of Irish. The new Irish Language Society of Dunedin has ordered a large supply of Irish books from Ireland. A gold medal offered by the Very Rev. Father Lynch, of Dunedin, for the best paper on the Irish language, has been won by Mr. Patrick Hally, a young man, whose essay is printed in the *Tablet*.

Mr. Patrick O'Leary has ready for press a collection of tales in Irish, under the title *Sgéalaróeasé Chúige Múman*. The subscription price is 2s. 6d. per copy, and when a sufficient amount has been subscribed the book will be printed without delay. Mr. O'Leary, the author of *An Sluaig Sróe* and numerous other contributions in prose and verse to these columns, requires no introduction to our readers as a master of literary and colloquial Irish.

Mr. David Comyn has in preparation a new edition of *Laoró Oipín* or *Uígh na n-Og*. This is one of the best texts for students ever published. The poem is of high literary merit, and withal very simple in diction and easily committed to memory. The new edition will be still more valuable than the old one.

GAELIC NOTES.

The Right Rev. Bishop Scannell, of Omaha, accompanies his subscription to the Cleaver Fund with a telling letter against the apathy shown by many Irishmen towards their national language.

The Gaelic League, Dublin, has decided to undertake the teaching of Irish by correspondence. Any person forwarding to the Treasurers the annual subscription in advance (five shillings) and a stamped envelope for reply on each occasion, will obtain tuition by this method. For beginners, O'Growney's *Simple Lessons in Irish* will be used. Special attention will be devoted to National

teachers who wish to qualify for certificates to teach Irish. Any translations from English into Irish, or original compositions in Irish that are forwarded as stated, will be returned corrected. All further information is to be had from the Honorary Secretaries, Gaelic League, Dublin.

To facilitate the local organization of the Irish language movement, three grades of local branches of the Gaelic League will be recognized. The first grade will include such branches as now exist, and will be adapted for places where a number of members who can read, write, and give recitals, &c., in Irish are to be found. The second grade will consist of persons associated to learn to read, write, and speak Irish. The third grade will consist of juvenile branches, formed of children who are learning Irish at school or otherwise. There are many places in which a branch of the first grade could not be formed, while one of the second or third grade could be formed without difficulty.

Irish has been introduced into the course for Modern Literature Scholarships for 1896 by the Royal University. It can be taken along with English and either French or German. The programme, a fairly good one, is as follows:—

1. The following works—

Cath Finntragh, by Kuno Meyer. (Clarendon Press.)

Tri Bior-ghaoithe an Bhais, by Keating, edited by Dr. Atkinson, pp. 1 to 79 inclusive.

Irish Phrase Book, by Rev. Edmund Hogan, S.J.

Cath Ruis na Riogh. Edited by Rev. Edmund Hogan, S.J., Second Version, pp. 60 to 107, inclusive.

Keating's History of Ireland, Book I., Part I.

The first fifteen chapters of Genesis.

2. Grammar. 3. Outlines of the History of Irish Literature. 4. Outlines of the history of Ireland to the commencement of the Danish Incursions. 5. A piece of English prose for translation into Celtic.

THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

MacTalla—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to Mr. John Hogan, 8 Leeson Park-avenue, Dublin, and made payable to him. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for sale of the Journal invited.



Lirleabair na Gaoidhe.

THE GAELIC JOURNAL.
Exclusively devoted to the Preservation and
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form': see advertisements.)

EXERCISE XCI.

§ 525. SOME MORE EXAMPLES.

*b'ireac (bish'-ăCH), improvement after
illness.

ronar (dhūn'-ās), misfortune, ill-luck.

ronar (sūn'-ās), fortune, prosperity.

leun (laen), woe.

reun (shaen), happiness.

náipe (Naur'-ě), shame.

§ 526. Feuc an bean ar an aill! Atá
eagla uirthi. Ní fuil eagla uirthi anois. aet
bí faicéoir oim moé. An bfuil náipe ort?
Atá náipe oim, mar atá beupla agam, agus
ní fuil Gaoidhe agam fóir, aet fuair mé
leabair beag Gaoidhe moé. An fuair do
mátair tinn? Bí sí, aet atá b'ireac uirthi
nois; bí b'ion oipainn nuair bí sí tinn, atá
lútgáir agus ronar oipainn anois, mar atá
a f'áinte aici ari. An bfuil an bean úo
paróibí? Ní fuil; atá sí ag obair ó maron
go h-oidé, aet atá an ronar uirthi agus ní
fuil leirpíginn aici anois, agus atá p'ice
punt ag an duine eile rim uirthi. Sonar
agus lútgáir, ronar agus leun. Seun ort!
Sonar oipair! Baíl ó Dia oipair, beannaet
lib.

527.

mo leun, my woe; mo leun geur, my
bitter wo= las!

paróirí (often spelled paráoir), fār-er=
alas!

* Munster, bish-oCH'.

What is the matter with you? Alas, I
have not father or mother, sister or brother,
they all (níao uile) died. I am unfortunate,
my country is unfortunate; the other
country is fortunate. Did your father die?
No (ní fuair); he was very sick, but he is
better now; he is strong; he is not lying,
he is up. The child did not come in, he
was ashamed; he is outside at the door.
Alas, the winter is cold, woe has come
upon the land; the night is dark, there
is no light in the sky; the great ship
(long móir) is lying on the lake. There
was a heavy fog outside on the water, and
I did not see the boat; I saw the ship, she
had a white sail, and a tall dark mast.

PART III.

EXERCISE XCII.

§ 528. Some phrases:—Sonar ar do
láim, prosperity on thy hand, said when
returning thanks for a gift. Atá an ronar
ort! You are an unlucky, unfortunate
person; *literally*, misfortune is in you.
Spáim ort; *literally*, shame on you, disgust
on you. Also, mo náipe tú (mú nau-rě
hoo), my shame [art] thou! Beannaet
Dé ort, (the) blessing of God on you?

§ 529. Acquaintance, reputation, fame,
regard, &c.

aične (ah'-ně), acquaintance with, know-
ledge of.

cáil (kaul), reputation, and

*clú (kloo), fame.

* clú (kloo), in some places.

eolair (ōl'-ās), knowledge.
meair (mas), esteem, regard.
ainm (an'-em), name.

§ 530. Atá meair móir air, he is greatly esteemed; atá meair agham air, I have esteem for him; atá aithne agham ort, I am acquainted with you.

§ 531. So mbeannuighro Dia óuit, a Diarmuid. Dia a' Muipe óuit, a Buiro. An b'aca tú mo dearbhrádaí Eiríomonn? Ní fáca mé Eiríomonn, aet éonnaic mé Tadó. An b'fuil meair aghat air Eiríomonn? Atá meair móir agham air. B'í cáil móir air éiríomn' in' an ainm air. B'í cáil aghat clú uille, aghat b'í meair uille. Feud an fear móir, an b'fuil aithne aghat air? Ní fuil, ní fáca mé an fear úro i'ann. An b'fuil an leabair úr i'nn aghat? Ní fuil, ní fuair mé an leabair fóir, atá ainm móir air. Ní fuil eolair aige air an áit.

§ 532. Aithne is the knowledge by which we recognise a person or place, &c.; eolair is knowledge derived from study or experience; fíor (fis) means information as to news, &c. Atá aithne agham air an tóine i'nn, air an áit i'nn, I recognise that person or place; atá eolair agham air an tóine i'nn, I am acquainted with that person's character; ní fuil eolair agham air an áit, I am not acquainted with the place, i.e., am not accustomed to, have not experience of the place; an b'fuil a fíor (ā iss) aghat? do you happen to know, to have heard, &c. The words a fíor, its knowledge, are usually contracted to (iss), as b'fuil fíor aghat (Wil iss og'-āth)? do you know?

§ 533. Put the boat out in the lake. Give me the sail. Are you acquainted with this lake? I am not, I was never on this lake. Niall is acquainted with the lake, he has a little boat on it (air). See the island (thel'-aun) that is outside. There is a big tree growing on it, and there is a man standing on the island. Do you recognise that person? I do, Edmund O'Reilly. He was working on the island. Edmund had a great reputation. Yes, he knew this lake well (eolair maic), and he was highly esteemed by us all (aghann uile). He was rich, he is poor now, and he

has only that little house on the island. He had another house, but there was a heavy rent on it, and he owed £20 to the landlord tigeairna talman (tee'-ār-Nā thol'-wān). Do you know did the landlord get the rent? I do not know. I don't care for that book.

EXERCISE XCIII.

PRICE, BUYING AND SELLING.

§ 534. "What is the price of that lamb" is translated into Irish by cao atá ar an uan i'nn, what is on that lamb; or cia an luac (Loo'-āCH) atá air an uan i'nn, what (is) the price which is on that lamb. As if the price were marked on the article.

§ 535. So to buy a thing for or at a certain price is expressed in Irish by to buy it on that price, as, fuair pé an leabair i'nn air i'gillng, he got that book for a shilling

TO BUY AND SELL.

§ 536. Díol an capall, sell the horse; díol tú (yeel) an capall, you sold the horse. Ceannuig an capall (kaN'-ee), buy the horse: ceannuig pé an capall (h-yaN'-ee), he bought the horse; fuair pé, he got; ní fuair, did not get; tug pé, he gave; ní tug pé, he did not give; an t'ug (dhug) tú, did you give.

§ 537. Dia óuit, a Nóia! Dia 'r Muipe óuit, a Doró! An fuair tú ag an maraó móir, baíl ó Dia ort? B'í mé, go deimh, aghat fuair mé an clab b'eadh ro. Ceannuig mé caoair beag air i'gillng. An b'fuair tú air an capall úro móir? Fuair, tug mé péce punt air; aghat fuair mé an bó ro, aghat tug mé péce punt eile uille. Ná ceannuig tobac leir an i'gillng i'nn, aet ceannuig leabair maic uille. Díol mé an t-afal beag aghat ceannuig mé caoia móir in a áit; atá olann uille, aghat atá an olann doair anoir. Tug Muipeá an iomairca air an láir i'nn, aghat atá aithneula air anoir. Ná tabair an iomairca air an uan.

§ 538. Miles O'Reilly bought a young mare and gave enough for her. Hugh bought twenty sheep yesterday, he gave £20 for them (oiria). I gave twenty shillings for that lamb. Do not buy that wine, I bought wine yesterday and it has

a bad taste. The child bought a yellow apple for a penny, he bought this small apple for a halfpenny. Do you know Cormac Finegan? I do, I saw him yesterday, and he bought a fine horse from me (uam). He gave to me (dom) twenty pounds for him (aig). I bought a book yesterday for a crown (aig coim) in that shop. The blacksmith bought a hammer for a shilling. I have a great respect for Hugh. Dermot bought a creel from me for twenty pounds, he did not give me the money (an t-airgeas). I saw him yesterday and he was ashamed. You gave to me too much for this book.

§ 539. Phrases: ní'l aon beann agam oir, I don't care one jot for you (*lit.* I have not one jot on you). In Connaught ní'l aon binn agam oir, or ní'l binn agam oir, is more usual. Ní'l aon áirí aig, no one heeds him, there is no heed on him. Fearfán áirí, a man that no one heeds, insignificant person.

beann	b-yaN	b-youN, Munster
beann	v-yaN	v-youN „
binn	bin	been „
binn	vin	veen „
áirí	aurí	

EXERCISE XCIV.

§ 540.

luac (Loo'-äCH), price.

aonac (aen'-äCH), a fair.

maigac (mor'-ä-goo), a market.

Rinne mé maigac leir. I made a market or a bargain with him; maigac maic, a good bargain.

Note that *at* the fair is aig an aonac (on the fair), at the market is usually aig an maigac.

§ 541.

Cia an fear? What man?

Cia an bean? What woman?

Cia an luac? What price?

Cá meud (kau vaedh), how much, how many.

Cia meud (kae vaedh), how much, how many.

SEADNA.

(aig leanamam).

Nuair aig Seadna an méiríom, do dhéan sé i leatcaib. Do fleanmuis ré lán leir ríor 'n-a póca. Ambara bí ré folam! Cuairuis ré póca eile—folam com maic! Cuir ré lán irteac 'n-a bholac, ag loig an ríoriam: ní maic a cuairis ann. Tug ré ríor-íreacaint aig fear na méiríom; bí ré i bfeigil a gnothaí féin, gan aon tuisle aige i Seadna aic com beag 7 nac bfeicead ré maic é.

“Sead!” aig Seadna leir féin, “tá veir leir an muidair. I ríoríre é ó bainead an eargaine do'n meallbóig 7 do'n cátaoir 7 do'n ériann. Ní dóca gur bfeirí i beic cuirte ríor aig. Ré i nfeirínn é, ní'l agam le véanam anoir aic eul 7 feucaint an bfeiríann maic leatcair do éannac 7 eul 7 claoirí leir an gnoir ír feirí atá aig eolur agam. Má' bfeiríann-bíoga iao, ní bfeirí na doime a cáiteann iao aon loic oirí. I ríoríre nac bíonn ríor le n-a cuir féin, dá luigeao é. Dá mbeiríre mo éirí ríllinge agam anoir do véanrairí mo gnoir com maic leir na céartaib go leir. Aic tá go maic; ní feirí beic ag caint aig maig ríeul. Raic ag ríall aig ríoríre lúac, 7 bfeirí go ríoríre ré maic leatcair aig cáiríre doim, eul go ríoríre aigíre na mbíog irteac. Tug ré cáiríre éana doim, 7 ríoríre é go ríoríre 7 go macánta.”

Um an ríoríre go maic an méiríom maic naigíre aige, bí ré ag véanam, ceann aig aigíre, aig doiríre ríoríre. Bí ríoríre féin 'n-a fearíre 'oir dá líg an doiríre.⁴

“Aigíre a Seadna, an tu ríor?” aig ríoríre.

“I ríoríre éana,”⁵ aig Seadna: “an bfeirí go lúiríre a ríoríre?”

“Tá an ríoríre agam, molaí le ríoríre dá éirí—aic cao é ríoríre ríoríre oirí-ríoríre ríoríre? Táir i mbeiríre gac doime, 7

ní mar a céile don dá rgeul ná don dá éadair. Deir sinne go bfeacaíodh ríoraid; deir sinne eile gur éit an tíg oir; deir sinne eile gur mairib rplannac é; deir an ceathrúad sinne go bfuair airgid ag dul i muca. Agus mar sin doib, gac doinne' 7 a focrúgadh féin aige oir. Cao a munn, no cao tá ar ríubal agat nó cao fé nteara an obair-reo go léir?"

"Ní fheadar an (=do'n) traogal, a Uair-mur. Aét nar liom-ra, tá don nio amán ríolair go leóir, ir é sin nac bfuair airgid ag dul i muca. Ir doca dá bfuair nac mbair ag teacé anro anoir ag bhar air' go bfuair riant leatair uair-re ar éairre mar fuair éana."

"Mair anraig féin góbar 7 fáilte. An móir atá uair?"

"Dá mberdeat oirre agam 7 éadair bhróga do beir, nio beag liom é an tuir rí; 7 nuair beir sin ríolra 7 an t-airgid agam, ríolraim tuar 7 éógraim tuille."

"Tá fé com mair agat an tuille do bhar leat anoir o' don raiaicé. Deir leat luac ríant."

Sob. Féic nac amair do éem liciúre ríinne de'n' airgid, mair éem o' airgid mheíl Réamonn.

Peg. Ní hé sin adubair éana, aét gur éem Miceál airgid do na liciúrib ríinne.

Sob. Soó', do éem leir, aét má fhead do éem liciúre ríinne do'n airgid airí.

Nóra. 'Sclorci' nac cumm le n-áir gclairib tu dá ráó linn go ríur re an t-airgid ríreac éum na mna 7 gur féic rí air 7 gur éap rí gur b' airgid o'leagac é, 7 dá cómairra ran féin, go ríur rí do an hata.

Sob. Soó' do éap, leir, 7 do ríur. Aét ir 'n-a éair rí do éem liciúre ríinne airí de'n airgid.

Nóra. Agus cionnair fheadair liciúre

ríinne éanair airí ée, muna mbairreac Miceál féin an ríabairreac de?

Cáit. Agus ca brior ná gur¹⁰ bair?

Nóra. Dubair rí gur mair rí air abairle, nuair fuair re an hata.

Sob. Má fhead, bí fé i Spáir an Mairinn airí ríacáim 'n-a éair rí, é féin 7 ríur na n-áb, 7 éadair ríreac rí' ríur éeura 7 do gclair Miceál airí an mna 7 leatair. "Tá a do 7 dá éorúin agat oim," ar ríur; "reo éit é." "Ní' don do 7 dá éorúin agam-ra oir," ar ríur.

"Tá go macánta," ar ríur, "reo éit é."

"Soó' ríur-re nac bhar," ar ríur. "Nac cumm leat," ar ríur.

"Go mair ag comair do hata 7 gur ríolair airí an t-airgid i mball éir 7 go ríur ríur é?" "Cao do munn leir?" ar Miceál.

"Ní mair don ríur leir," ar ríur. "Tá fé anro rí' bora ríur agam."

"Ba mair liom é ríur," ar Miceál. "Tá fé anro" ar ríur. "ríur 7 dá ríur 7 dá éorúin. Tar i leir," ar ríur, "go bhar féin airí ríur."

"Do éadair anonn go ríur an bora 7 ríur rí é, 7 nuair féic rí ríreac ann 7 éonair rí na liciúre ríinne, o' ríur rí ar Miceál 7 o' féic rí ar mar féic rí rí ar mair ríur uir. "Seo," ar Miceál, ag ríur an airgid éit.

"Comair é," ar ríur, "7 ríur mo ríur! Tá an Mac Mairrean ann 7 ríur-ra com mair. Sgur!" Seallair-re éit gur mair an beir 7 ríur ríur.

(Leair re reo).

TRANSLATION.

When Seadhna heard that much, he moved to one side. He slipped a hand of his down into his pocket. By the law, it was empty! He searched another pocket—empty also! He put a hand into his bosom, looking for the purse. There was no sign of it there! He gave a side look at the man of the thimble. That man was minding his own business, and not taking any notice of Seadhna, but as little as if he had never seen him.

"Then!" said Seadhna to himself, "there is an end to the ambitious projects! It is well that the curse has been taken off the *mallivogue*, and off the chair and off the tree. I suppose it could not be possible that it would be put on again! At all events, I have nothing to do

now but to go and see whether I could buy some leather, and go and stick to the business I understand best. If they are strong-smelling shoes, the people who wear them don't find any fault with them. It is a bad thing for a man not to be satisfied with his own, though little it be. If I had my three shillings now, they would do my business as well as all the hundreds. But all right. It is better not to be talking about it for a story. I shall go to Dermott Liah, and perhaps he would lend me some leather until the money for the shoes would come in. He gave me credit on another occasion, and I paid him exactly and honestly."

By the time he had that much reflection made, he was making straightway for Dermott's door. Dermott himself was standing between the two posts of the door.

"Aroo, Seadhna, is that you?" said Dermott. "It is, indeed," said Seadhna. "Are you very strong, Dermott?"

"We have the health, praise to God on account of it! But what is this that has happened to you lately? You are in every person's mouth, and not like each other are any two stories or any two accounts of you. One person says that you saw a ghost. Another person says that the house fell on you. Another person says that a flash of lightning killed you. The fourth person says that you got stray money. And so on of the rest—every person—and he having his own conclusion about you. What did you do? Or what have you going on? Or what is the cause of all this work?"

"I don't know in the world, Dermott. But it is my opinion that there is one matter plain enough. That is, that I did not get any stray money. I dare say if I did, I would not be coming here now, expecting to get some leather on credit as I got before."

"Wisha, upon my own word you will. How much do you require?"

"If I had as much as would make shoes for two, I would not think it too little this time, and when they should be sold, and I should have the money, I would pay you and take more." "You may as well carry the more with you now at one carrying. Take a pound's worth."

GOB. See, was it not that the money turned into little slate flags, as the money of Michael Redmond did.

PEG. That is not what you said before, Gobnet, but that Michael made money out of the little slate flags.

GOB. And so he did, too; but even so, the money turned into little slate flags again.

NORA. Do ye hear! Do not our ears remember you to say that he brought the money in to the woman, and that she looked at it, and that she considered it was genuine money, and, by the same token, that she gave the hat to him.

GOB. But she did consider so, and she did give it, but it was afterwards that the money turned again into little slate flags.

NORA. And how could it turn back again into little slate flags, unless Michael himself would take the witchcraft off it?

KATE. And how do you know but he did?

NORA. She said he went away home when he got the hat.

GOB. But, then, he was in Millstreet again a week afterwards, himself and Thade of the Eggs, and they went into the same house, and Michael called the woman aside. "I owe you two and eight pence," said he. "Here it is for you." "You do not owe me any two and eight pence," said she. "I do honestly," said he. "Here it is for you." "But I say you do not," said

she. "Don't you remember," said she, "that I was keeping your hat, and that you provided the money in some place, and that you gave it to me?" "What did you do with it?" said Michael. "I did not do anything with it," said she. "I have it here in the box yet." "I should like to see it," said Michael. "It is there," said she; "a shilling and two pences and two fourpences. Come hither," said she, "so that you yourself may see them again." They went over to the box, and she opened it, and when she looked into it and saw the little slate flags, she turned upon Michael and looked at him as she would look at a mad dog. "Here," said Michael, reaching the money to her. "Keep it!" said she, "and leave my house! The Son of Malediction is in it and in you as well! Off!!" I promise you they both went off in all haste.

ΠΕΡΟΑΡ ΗΑ ΛΑΟΖΑΙΡΕ.

(To be continued.)

NOTES.

¹ *bfeigil* a *gnóta féin*: minding his own business ² *claoró*, sticking to. *claoróreas lem gnó*, I'll stick to my business. *claoróreas real lem' m'ácairín*, in *Spailpín pánae*.—*G. J.*, No. 52. ³ *ní fearr beir* *as cannt*, there is no use talking. ⁴ *roir dá lig an dorruir*, at the door, in the doorway. ⁵ *ir mé éana*: *éana*, verily, in good sooth. ⁶ *as b'pac* *air go 7c*: the prep. *air* should not be omitted; *as b'pac*, judging, spying into; *as b'pac* *ar*, expecting or writing for. ⁷ *oo* *óim* *lucínóe* *íinne* *oe*, it became little slate flags. *óim* is used for *became* or *turned into*. *óim muc* *oe*, he became a pig; *óeanaró cloe* *oe*, it will turn into stone. The following ought also to be carefully noted: *óeanaró gabar* *oe*, I will make a goat of him; *óeanaró gabar* *oe*, he will be made a goat of; *óeanaró gabar* *oe*, he will become a goat. Again, *óim* *je* *íon* *oe'n* *uirge*, he made wine of the water; *óimearó íon* *oe'n* *uirge*, wine was made of the water; *óim* *íon* *oe'n* *uirge*, the water became wine. ⁸ *écloirte*, this exclamation is a contracted form of *an écloirte*? "Do you hear?" or "Listen to this." ⁹ *óá éomárea* *fan féin*, by the same token. ¹⁰ *ná gur*, but that. ¹¹ *air* is used when the call is addressed to the person, not when the call is merely a proclamation of the man's name: *élaoróar* *oirt*, you were called; *élaoróar* *tu*, your name was publicly called out.

C A O I N E.

I.

á íblúir 'r á r'goit na féinne,
búó tú an t-úgarai ceairt air *beupla*,
búó tú an buinneán b'eadg san don loeo
Ó'n ngréin go oí an báir;
'S é mo bhón mairi o'euz tú
Siari i b'ao 1 nEiunn,
á' r' san don-neac o'o' gaoitair
leo' éaoine ór cionn an élaip.
ir ionda mairicá prépneamail
á' r' cúlóg dáamail g'eupra
Óo éiofrao f'óo' óeim
á' r' tú beir óéioeanae, a báir!

‘A’r map beit cinneamaint gheall Mac Dó
óuit

‘Goo’ foémaro go leit éime (?),

Go gcomnuigro beannaet Dó leat,

‘A’r go otéro tú i rtao na ngráir.

II.

Ní binne labhair eunlaic

faoi bhuac na coille cnaobda ;

Tá an éuaic ‘ran lon ‘r an éiríreac

San aon rmuigeac amáin ;

Tá an rmoilín mílir béil-binn

‘S an raoileán geal ag feup-ghol,

‘S an eala ar bhuac locha éime

‘A’r ní féiríu léici rnam.

Ní fuil meap ‘r teacó ar feugab,

‘A’r ní fuil toirac ‘r teacó i n-éiríreac,

Ní fuil tear ar bit ‘ran ngráin, ‘r

Ní fuil an feup glar ‘r fár ;

Tá an ghealaic ‘r na meulta

faoi óuibéin ‘r faoi éicliopir,

Ó cailleacó cioróe na féile

‘Tug an méim leir ar gac áit.

NOTES.

Line 4, *grám*=*grán*, the ground (at the bottom of a river, &c.) Perhaps ó ‘n *brpéim* should be read. Line 9, *cúlóg*, one who sits behind another on horseback. This quatrain is obscure, and is seemingly addressed to Death. Line 14, *map beit*=*muna mbeit*, *muna mberóeac*. *Cinneamaint*, the fate; article frequently omitted when relative clause follows and defines the noun. The fancy of nature, animate and inanimate, grieving for the dead, so simply and beautifully expressed in stanza 2, is a commonplace in Gaelic elegies.

This poem was taken down by me from the dictation of an old man in this parish. It was composed by a man living in Cramp Island, near Renvyle, in this county, on the occasion of the death of a young man called Gibbons, who was a leader among the people in ‘98.

F. W. O’CONNELL,
Aasleagh, Leenane,
Co. Galway.

AN OI SIÚO TUSA?

Bí bé ann : níorí óuibé an gual ná a
folc, 7 níorí óeipge an caoir ná a ghuac.
Bí a rúile com gorm le buí 7 a véao com
geal leir an rneacéta. Níorí binne ná ceól
na n-eun uile a glóir. Bhuac glar uaine
uimprí, 7 vealg ve óearg-óirí n-a bhuillac ;
éavotiom éargrúo uapal a ruibac, áet ní
muib uabair, maorí, ná murcarí inntí. Bí

peapiann toiréamail aicí, gleannta pava
péapiamail, mágéta mín-áilne, cnoic 7 pléibte
7 locha 7 aibne. Agus bí an muirí ‘n-a tim-
cioll ag véanam ríprí-óeil ói, 7 aepi bog
briogmairí ór a cionn ná leigreacó ói uil i
gcríonacét ná i gcríonéacolaéc go bpiac.

Óiméig a clú 7 clú a cloinne tapí leapí ;
ní amáin sup líon na óútaige bí i ngráir ói
ó’á cáil, áet óo muic na tíoréta bí i bpaó
uairí. Táimig nígéta 7 plaéta ar foigreacét
7 ar imcéine ag éiríreacét le binneap a
guta 7 ag foğluim ó n-a raoitib. Sámuig
cpiáibteacét a naom 7 geanninaróeacét a
maigvean an uile ópiáibteacét 7 an uile
geanninaróeacét ar bpiéagóacét ; ní feuparóe
an buaró óo bpiet ó n-a cáilínóib, 7 i leir
a laócpiaróe éugavapí an méim leó le
calmaéc.

Bí na talhanta ‘n-a timcioll lán óo
óoríacavapí 7 óo óub-óeo 7 tír na béite-reo
pá lán-croillre glémeacéta na gpiéme.
Áet ní bíonn ar an tpaogal áet peal. Ír
geapí bíonn an t-ápmuagó ag teacét. Agus
óo táimig ré uipprí-re leir ; áet cionnur ?
An éigíon an fírmne ó’ inuiprí 7 a óomáil
sup anuap ar an gcéim ab áipre óá cáil-
óeacét óo táimig an mí-áó ro uipprí ?—sup
ar cailleamaint a clú ó’ingín ói féim éor-
nuig lá leoin na béite. Um an am-ro bí
pí áipre ‘n-a comuppanacét, 7 ba máit leir
a talam óo beir aige féim. Óo éupí ré
teacétaige go huapal, ag a muib comáéta
éigim or a cionn, 7 ó’ inuiprí óo go pállra
pealléta ná muib cpiroveam ná ólígé ‘n-a tír,
ná muib pí ag oileamain a cloinne i gceapí
ná i gcóirí, ná muib cpioróe ná comrécár aca,
go pabavapí ag iméacét píavanta, 7 ná muib
píu an euvuig féim ar éuró aca. Ó’áití
an t-uapal óo go muib ceav aige uaró féim
gac donníó bí ar a áet óo éupí ‘n-a ionav
áipí 7 an tír arí pav óo éupí pá n-a rmacét,
óá mbuó méon leir.

Óo líon na hallmuipmáig íreacé annpán,
arí ótúr go lag, áet óo méim mapí óo bí ag
éipge, bíovapí ag uil i ócpiereacét, ag cupí
a gcleacac i ócalam, 7 ag págáil gpiéama

nóir doicéte 7 níor daingne ó lá go lá. 'Do éuaíó cuio do cloinn na béite 7 do éipoi-
veadarí leó 7 do máibveadarí iao, áct níorí
éuipveadarí go léiri le céile, 'nuairí éáiní
cuallaáct eile éarí leairí aríú éum na típe arí
fao do báint oi. Tíoiro an méio do éipoiro
aca go cipóda, áct bí ceannairíe 'n-a mearf
féin, i n-áit í éáiteamí uáda, tádaó le céile
7 don lom-buille amáin do bualaó i n-éin-
feact, arí an namíaro, ír amíaró leigíonairí
do rleamnuáda írteac eacoiríia; arí móó
guri gearrí go bfuairí é féin comí fearganta
i reilb guri fógaíri oíria áac béarí 7 áac nóir
do bíóó aca do éipéigíon, 7 béaranna 7
nóiranna a namíaro do áabáil éuca 7 do
álacáó go ceannamíal. Arí oírí 'óóíruí
go láiríri oóib gán focol ve éaint a máearí
do labairí leó go veó aríú. 'Do réiri áin
7 iunneáó an fógaíra-ran 'ó' fairnéir, 'reáó
ír mó do éeanglávarí 7 do leanavarí dá
veeangáirí óúéáirí. Fuarívarí báir ág
tíoiro arí a fon. 'Ó'éiríá líne eile comí
calma leó ruar, 7 líne eile, 7 marí rin ve.
Arí an bfeáó-ro níorí ríao an namíaro iuaní
ná éoróéce áct ág ríoi-ríao leó ná maib 'n-a
ácaint áct oíablaír 7 oíabágaíil: fá óeoió
do éipoiro cuio aca do 7 cuio 'n-a ntearó-rin,
arí éuma uile nac móir. Éáiní an oípeao
ran náipe uíru i nveipveáó éarí éall, guri
beag náirí báruíá rí; áct leirí an anam bí
inní, do éeic rí léi féin go háiríe íarí
geúlaáa coirí na fairíuige i mearf na bpolí
7 na bpluaríreann, áit 'n-a bfuil rí anoir
ág gól 7 ág gólán 7 ág á caoineáó fein i
n-eaírbáirí cumíinte a cloinne. Go veimín i
nveipveáct na horóce le n-a bfuil rí tim-
éiolleá, ír clorí do fó-óuine í ág álacáó
go háiríinneac oíria-ro dá oíuá tál a cíce,
teáct 7 í fáoiarí arí an nguarí i n-a bfuil
rí, 7 ó'n anbáirí áitíreac ádá i n-óán oi muna
mbíoiíruíáó éuici. Águri veiríro a clanní go
n-áíroóáaro a máéarí aríú guri an ionao 'n-a
maib rí pul arí fácaíil neac do luét a léiri-
ríguri arí fóó dá reilb iuaní, 7 gán ríoiro aca
nac féoiuiri ran do éeáct éum cipíce go bíáé,
muna n-éanraíó vícióill anoir—anoirí féin

—ΑΝΟΙΓ' ΟΥΛΕΑΔ ΑΓΙ Α ΗΨΙΛΑΒΗΡΑ ΤΟ ΣΑΒΑΙΛ
 ΕΥΚΑ 7 ΤΟ ΕΛΕΑΚΤΑΘ. ΜΙ ΛΕΙΡΙ ΤΟΙΒ ΖΟ
 ΒΨΙΛ ΤΡΙΟΕ-ΡΜΑΟΙΝΤΕ 7 ΟΛΕΑΡ Α ΝΑΨΑΘ ΑΣ
 ΤΟΥ ΖΟ ΡΜΟΙΟΥ ΙΟΝΝΤΑ ΕΕΑΝΑ ΡΕΙΝ, 7 ΣΥΡ
 ΖΕΑΨΙΡ ΕΙΛΕ ΝΟ ΖΟ ΝΟΕΑΨΙΡΑΙΟ ΝΑΕ ΟΛΑΝΝ ΤΙ
 ΡΕΙΝ Ι Ν-ΑΟΝ ΟΟΙ ΙΑΘ. Α ΛΕΥΣΤΟΪΟΥ, ΑΝ ΤΙ
 ΡΨΟ ΤΥΡΑ? ΜΑ' ΤΙ, ΑΕΟΨΙΝΓΕΑΝΝ ΟΥΚ ΖΟ
 ΤΨΛΙΣΤΕ ΖΑΝ ΛΕΙΣΙΟΝΤ ΤΙ ΙΝΤΕΑΕΤ ΑΡ ΑΝ
 ΤΡΑΟΣΖΑΛ 7 Ε ΑΙ ΤΟ ΛΑΨΙ Ι ΟΟΙΜΕΑΘ Ο'Ν ΜΒΑΡ.
 ΤΟ ΨΑΟΨΑ ΔΟΝ ΒΕ Ι ΣΟΝΤΑΒΑΨΙΤ ΑΕΤ ΑΝ
 ΒΕ ΡΕΟ—ΤΟ ΜΑΨΑΨΙ ΡΕΙΝ, ΝΑ ΨΑΟΨΑΨΙ Ι?
 ΒΨΟΡΤΨΙΣ ΜΑ' ΕΑΘ, ΒΨΟΡΤΨΙΣ. ΙΡ ΜΟ-ΡΑΘΑ
 ΤΙ ΑΣ ΡΕΙΤΕΑΨΙ. ΜΑ ΡΑΝ ΑΕΤ ΒΨΟΡΤΨΙΣ
 ΒΨΟΡΤΨΙΣ, ΒΨΟΡΤΨΙΣ.

ῥατομυῖς ὁ λαοζαίη.

PROVERBS—MUNSTER.

111 ἡ ἡγεμονία ἐστὶν τοῦτο καὶ τὸ
 ἡγεμονία.

It is not always yellow Donal will be
marrying.

Μά πόρ'αυτὸν τὴν ἡ-δὸν ἐοῖ, πόρ' ἀνυμναῖο.

If you marry at all, marry last year.

Θιανναὸ μαῦρα νό ζάιτε Σακραναιζ.

The grin of a dog or the laugh of a Saxon

ὁ ἴοντι καὶ οὐκ ἔστιν ἡ αἰτία.

A black sheep is first sometime.

ἢ βίοντι τρεῦν βυαν.

Bravery is not lasting.

A anam féin ar gualainn gac donne[ic].

Each man's soul on his own shoulders.

maol guala san briathar.

Bare (is) a shoulder without a brother.

Woe to him who is friendless.

Μαργαρίτα βίωνη ἡ ὁτίη ζῶν τοῦμε αἰσε φέιν.

Woe to him who has no friend in a country.

17 πολλάιν ἐφεσσι 'ν-α οὐτάιζ.

A man is healthy in his own country.

Caó é an iongnadó beán ar meisge áct
ppavallac fii!

What wonder (to see) a woman drunk but
a churlish rude man !

1r fearr fòcal ra' éuirt na bonn ra'
rparián.

A word at court is better than a groat in
the purse.

1r maigh a bionn go holec 7 go boët 'n-a
òiarò.

Woe to him who is bad, and wretched
afterwards.

An juo a bailighear go boët, imèigheann
go holec.

What is hoarded poorly goes badly.

Amprigheann an tònar a ùime féin i gcóm-
nuòe.

Misfortune always finds its own.

Ná óein nóir 7 ná bhuir nóir.

Don't make custom and don't break custom.

Ríteann an tóitear tui fúilb an éair.

The law of heredity runs through the cat's
eyes.

ḡac donne[ac] mar a óúitear.

Everybody (is) as it is "kind" for him.

1r fearrúe bean leanò, ac 1r mhuie ói
beir.

A woman is the better of a child, but not of
two.

Donnacò O Súilleabáin
[Ceannmaria].

1r fada o'n rtuaim an rtoairuòet.

"Blowing one's own trumpet" is far from
modesty.

Ni bionn an iac ac mar a mbionn an
rmaet.

There is no prosperity where there is not
chastisement.

p. C.

An té nac múimeann Dia ní múimeann òime.

He who is not taught of God, is not taught
of man.

Ni fearr an iomao léiginn ná beir fé n-a
bun.

Too much learning is not better than too
little.

Éuarò biaò go tóir tuiar ar bhuac loea léin,
Ó'ic an biaò an tuiar 7 éaimis ré féin.

Fiolar juis ar éat 7 tuis go tóir a neao é ;
ó'fás ré an cat 'ran nero leir na tui
heunair óga. Ó'ic an cat iao, 7 ann-
rain éaimis abairle rlan pollám.

Óime gan mar gan oic.

A nondescript, neither good nor bad.

Bean Óimmaris, capall raimiarò, 7 bó
aonais.

A woman dressed in her best Sunday
clothes, a horse in the summer season,
and a cow fattened for a fair. (Three
things not to be judged by appearance).

Breab an rógair 7 ní baogal tuit an
òime macánta.

Bribe the rogue ; you need not fear the
honest man.

Óairmar an éleir 7 ar a élog.

The clerk forgetting the bell. Said of any
act of gross forgetfulness.

Luis leir an uan 7 eir 7 leir an eun.

Go to rest at the same time as the lamb,
and rise at the same time as the bird.

e. O'ḡ.

THE NATIONAL TEACHERS AND THE IRISH LANGUAGE.—(Continued.)

The question of the preservation of the Irish language is not by any means new to the National teachers. It is now nearly a quarter of a century since at one of their Congresses held in Dublin they unanimously adopted a resolution pledging themselves to promote the study of their native tongue by every means in their power. At the congress held in 1874 the delegates furthermore unanimously adopted a memorial praying the Commissioners of National Education to afford facilities for the teaching of Irish in their schools. This memorial was drafted by Mr. John Fleming, a National teacher himself, and a brilliant Irish scholar, and it subsequently formed the nucleus of the memorial which was instrumental in getting Irish placed on the curriculum of the National schools. At successive Congresses the teachers renewed their promise to work for the old tongue, but though nearly seventeen years have passed away since facilities were afforded for teaching it, Irish is yet taught in only

fifty-six out of the hundreds of National schools which are scattered over the Irish-speaking districts.

The result is not at all satisfactory. Frequent appeals have of late years been made to the National teachers by associations and persons interested in the Irish language movement in Ireland and in America to rouse themselves from the state of apathy and indifference into which they seem to have fallen with regard to the preservation of their National language; but those appeals do not seem to have met with a very hearty response. Surely the teachers do not wish to perpetuate the stigma so long attached to the name of the National schools, that they are "the graves of the National language," nor are they, whose influence with the rising generation of Irish speakers could be turned to such splendid account, going to stand idly by at a time when we are told the Gaelic race in Ireland is making its last stand for its native language, and when it will require all our energies to save it.

I do not believe that the apathy of the teachers is entirely due to any want of patriotism or love of the language, but rather that they entertain exaggerated notions of the difficulties that lie in the way of obtaining certificates of competency to teach it, and that no practical proposals have hitherto been laid before them. Now the difficulties that lie in the way of obtaining the certificate are more imaginary than real. I can speak from experience, and I assert positively that there is not on the whole list of "extra" subjects laid down on the Board's programme one on which a certificate can be more easily obtained than Irish, by a candidate who has a fair colloquial knowledge of the language. Yet there are hundreds of teachers in the West of Ireland, fluent speakers of Irish, who, when choosing their "extras" for promotion to first class, take Latin or Greek, aye, even French or German, in preference to their own National language, because they think them easier and want to be looked on as classical scholars. I obtained the certificate of competency to teach Irish some time ago, and did not begin to study the text-books laid down on the programme till about four months previous to the examination—as a matter of fact I had never seen the inside of the Irish texts till that time—yet I succeeded in obtaining eighty-six per cent. of the marks allowed on the written portion of the examination, and, I believe, succeeded equally well at the oral test. This was accomplished without the aid of a teacher, and by devoting about three hours a week to the subject from the beginning of March till the July examinations. I doubt very much if a certificate in Latin or French could be secured by the same amount of work. I attribute my success almost entirely to the fact that I possessed a fair speaking knowledge of the language. In citing my own case I merely wish to give some hope to those who have hitherto refrained from competing for the certificate on account of the difficulty of the examination. A student who takes the work resolutely in hand will overcome every obstacle. But here I would just offer one suggestion, lest he should at a particular stage of his work become disheartened. Having mastered the *Third Irish Book* he should not immediately take up the *Pursuit of Diarmuid and Grainne*, but rather endeavour to bridge the ugly chasm which yawns between these two texts by carefully reading through some modern Irish book, such as Dr. Hyde's *Cóis na Teineadh*, or *Leabhar Sgeulaigheachta*. The pages of the GAELIC JOURNAL would be also invaluable for this purpose. He could thus prepare himself for the rather stilted style and the obsolete words in *Diarmuid and Grainne*, and make his work easier and more attractive.

It is a matter of surprise to many why so few teachers

have hitherto taken to the study of Irish. It is, in itself, a splendid mental exercise, and when some progress has been made becomes really fascinating. A generous and patriotic friend of the Irish language, writing some time ago from the city of Cork, said that no day passed of which he did not devote some time to the study of Irish, and that no day passed that did not unfold to him fresh beauties in the language. Then, again, those who engage in its study benefit by dissociating themselves for a while from the cold materialism which is such a prominent feature in this age. They are lifted into a land of enchantment and they find themselves in communion with the heroes and the warriors of ancient Ireland. They follow with the deepest interest the footsteps of Ossian in his journey to the "Land of the Young," and they are touched with pity at the fate which overtakes him in Glenasmole. They partake in the banquetings and "goalings" on the plains of Tara or Allen, and they join in the joyous swirl of excitement at the sports of Telltown or at the fair of Carman. They learn much by going back to the past and seeing for themselves how our ancestors lived and thought, and they benefit by the information so gained.

Let the National teachers, then, take up this splendid study. Let them secure the certificates and teach the language in their schools. Let them step into the ranks boldly, and take their stand with thousands of their countrymen in Ireland and in America who are endeavouring to preserve the language which is the voice of their souls and the pulse of their hearts. In asking the National teachers to do this, I would appeal entirely to their patriotism. They should consider it a National duty to preserve their ancestral tongue; regard for the past history of their country and for the memory of their ancestors should appeal to them strongly to assist in this movement. But there are other considerations which should appeal to them, too. Mr. M. J. Foley, King National School, Dungan, writing to the GAELIC JOURNAL in February, 1892, says that from the teaching of Irish alone the amount accruing to his schools in results and prizes during seven years amounted to £103 10s., or nearly £15 on an average each year. Mr. Foley furthermore says:—

"In the hands of an Irish-speaking teacher who wishes to make use of it, Irish is a powerful auxiliary to the elucidation and acquisition of the English tongue to Gaelic-speaking children. I have had many instances of this. Not a half-hour passes but I have to make use of the vernacular for this object. So far as I am concerned I have found it to be the means of keeping many stupid boys at school till they have reached a fair standard, who would otherwise get a dislike for learning and remain away from school altogether."

The opinion expressed by Mr. Foley that Irish is invaluable to a teacher in an Irish-speaking district in explaining English is fully borne out by the report recently furnished to the Commissioners of National Education by Mr. M. Sullivan, Head Inspector of National Schools, Galway. This gentleman, who is a practical educationist of long experience, says:—

"In Connaught Irish is still a good deal spoken, so that in many parts young people hear English in the schools only. As a consequence, words and phrases which in other parts of Ireland would not require explanation, require it here. For instance, a class of four or five boys reading Sixth Book, and able to do so with fair correctness, could not tell me what was meant by 'human beings.' It was not merely that they could not give words such as 'men,' 'women,' 'people,' conveying the same idea—the words conveyed no distinct idea to their minds, for when, after having failed to get a 'meaning,' I asked if they had

ever seen 'human beings,' they told me they had not! This state of things arises in a great measure from the fact that teachers in Irish-speaking districts generally explain a difficult English word by another English word which, to the pupils, is equally difficult, whereas, plainly, the proper course would be to explain English words by Irish words. By so doing improvement would be effected both in English and in Irish. Dealing, as I am, with the part of Ireland where Irish is most spoken. I have often thought that a great deal could be done for the pupils by regularly using Irish to explain English and English to explain Irish. I found this practice very successfully carried out in one place (Killeen, parish of Killanin). For example, the children in first class—all Irish-speaking children to whom English was a foreign language—had been trained after reading an English sentence to give its meaning in Irish. . . . It is plain that if this practice be continued through the remaining classes the pupils will acquire an intelligent knowledge of English, and will improve their knowledge of Irish."

From this we see that teachers in Irish-speaking districts in the ordinary course of their occupation in the National schools, are compelled by the exigencies of the case to use the Irish language in order to bring their pupils to the standard of proficiency required by the Board of Education. But since it is essential that they should use it at all, why not do so systematically? Why not procure certificates, and teach it as an "extra," and have some remuneration for their labour? Those who take the trouble of obtaining the certificates will in a year or two be amply compensated for the time devoted to study. Mr. J. Daly, Vicarstown National School, Dingle, in a letter to the Secretary of the Gaelic League, Dublin, written about six weeks ago, says:—

"I presented twenty-eight pupils for examination in Irish in 1893, and was fortunate in obtaining twenty-three passes. Again, last year I presented twenty-four for examination in Irish, and obtained twenty-two passes. When a teacher can add £11 or £12 a year to his hard-earned results through Irish alone, I think he should congratulate himself in having obtained a certificate to teach it."

The teachers are, no doubt, hampered very much by the regulation which confines the teaching of Irish to the pupils of Fifth and Sixth classes. They have been for a long time agitating for a modification of this regulation, but without effect, probably because the number of schools affected is so small. When we have Irish taught in five hundred schools (and I do not see why it should not be taught in that number) instead of fifty or sixty, it will be far easier to get the teaching of Irish extended to the lower classes; for the fact of Irish being so generally taught will bring home to the education authorities, more forcibly than any number of resolutions on the question could, the necessity for establishing a bilingual system of education in districts such as those referred to in Mr. Sullivan's report, and for supplying proper text-books from which Irish and English could be learned each by the assistance of the other. A great deal depends, then, on the National teachers, on the promptness, the energy, and the spirit with which they take up this matter. Let me hope that they will be equal to the occasion.

The teachers can, however, do more than teaching the language in their schools. I have already said that Irish is the language of the peasantry and fisherfolk in the South and West. They speak it in most cases with great grace and elegance, but unfortunately they have grown to feel ashamed of it. They look on it as a miserable jargon which is in some way responsible for their poverty, and so they give up its use, and impress on

their children the idea that it is not respectable. Now this false idea must be rooted out promptly before it works further mischief; as a matter of fact, if the Irish language movement is to make any progress, its eradication must be taken in hands first. Those people who are ashamed of their language must be reasoned with; they must be convinced that the Irish language is something worth preserving. Educated persons must go amongst them and talk to them in Irish, and thus show them that the language which they are flinging from them is highly prized by outsiders, and very much sought after.

That the National teachers can render immense service in this way, I need only quote an extract from a letter written last month by Mr. J. O'Flynn, Lisnoran, Drumgriffin, Galway, to the Gaelic League, Dublin:—

"I try," he says, "by every means to make Irish popular among the people of this district, and let me say that Irish-speaking teachers living in Irish-speaking districts can do a good deal for their mother tongue. Indeed in a school such as mine it is a great advantage to the teacher to have a knowledge of the language, as he frequently finds it necessary to employ it in imparting information. I never neglect an opportunity of speaking it both to young and old people, and I know persons who, some time ago, were half ashamed of their own language that now boast of their knowledge of it."

On the day we can say that there are in Ireland a thousand teachers like the writer of this extract, on that day, also, we can safely say there need be no fear for the future of the Irish language.

I have spoken plainly to the teachers on this question, not because I happen to be a teacher myself, but because I have also the proud privilege to belong to the "Gaelic League," which has done more during the eighteen months of its existence to keep the language of our country alive than any other Association has done in ten years. I have, too, in this paper given expression to the love I bear the language which has entwined itself with every fibre of my being, the language whose accents were the first I heard, and in which I hope to breathe my last prayers to God and St. Patrick; and I have done so in the hope that I might communicate to some, at least, of my fellow-teachers part of that love, and rouse the enthusiasm for the old tongue which is lying latent in their breasts. And though I have appealed very strongly to the National teachers to assist in safeguarding the language of our country from further disintegration, it is not to be supposed that the power of doing good rests with them alone. The preservation of our language is not a question for any one section of the community. It is a question for the entire nation, and I have no doubt that the nation will respond. The spirit and the enthusiasm with which the Irish language question is taken up outside of Ireland—from San Francisco to Berlin—should remind the people of this country of the duty that devolves upon them now. If we allow one of the richest and most expressive languages in the world, perhaps, to die without a stern and stubborn struggle, it will be an everlasting disgrace to our nationality; and future ages of our countrymen shall curse our want of spirit and patriotism—

Oh! Irishmen, be Irish still! stand for the dear old tongue,
Which, as ivy to a ruin, to your native land has clung!
Oh! snatch this relic from the wreck! the only and the last,
And cherish in your heart of hearts the language of the Past!

THOMAS HAYES.

abrán oirgiallaic mar aon le n-a cuio nótaíoe.

[Iy é seo an tóanaim atá i gcúige uilaó ar an abrán úo ar a nglaoótar "Éamonn an énuic" 'an Mumain. Iy mói an comaoim vo cuio an tollaim páoiaiz Seoróeac oimpa, vo éionn suu cuio ré na focail 7 nótaíoe an ceoil i gcionn a céile. I gceann ve leabhair éasbairt bunting 'reao fuit an fonn. Iy ó tháirge níe thuróar atá 'na cominíoe 'an lubair fuair reair a-foinóeá an t-abrán ro. S.L.]

coillte glasa an triúca.

THE GREEN WOODS OF TRUAGH.



COILLTE GLASA AN TRÍÚCA.

I.

Δ ὁ γ-βρυννιολλ ὅεαρ na n-ὀρ-φολε βρεαζ
ταρ,

Ὁ* γνall ἀ'ρ bi τεαετ cum an Τριúca,
'S go bfuil mo ἑμοιῶε 'ρτιζ 'ga f'laσ, μαρ
f'naoṛmṛṑe ap gaσ,

le blaṑaṑn mṑm, a f'earc, ἀ'ρ mo ὀúil
opt;

ἀετ ὁά βρυννιṑpe an ceapc, ἀ'ρ ceao
pṑrta leat,

1p éaoctiom bṑeaz gaṑta f'rubailf'inn,
'S go bfuil mo f'muante az teaeτ cum
éaoṑ leat, a f'earc,

Go coillcib bṑeaza glap' an Τριúca.

II.

'Sé mo ἑpeac ἀ'ρ mo ἑpáṑ gan mé ap uaz-
neap real lá,

'S gan neoc ap bit le faḡáil 'n-a ὀúpzaṑ,
na f'p ap na mná beit 'n-a gcoṑlaṑ go
pánn.

ἀ'ρ mipe ἀ'ρ mo ḡpáṑ a beit az púḡpao.
Δ aon bρυννιολλ bán 1p ὅeipe ὅo na mnáib,
Δ péit eolap a bfuil mo ὀúil opt,

Ḑa ἑpaoim go bṑáτ ὁ faḡapc no ὁ bṑáτap,
Go bfuil peacaṑ 1p an pápce a ὀúbaile.

III

Τά ὁά cié ἑpunnne az mo naṑpaṑ ὅz
mṑlp,

1 gcompár a bṑollaiz ḡléizil,
Δ com cailec μαρ an eala, ἀ'ρ a méapa
míne meala,

'S 1p pṑ-ṑeap a remmm ap ééaoaib.
Δ pát'pinn na Cpunnne, f'ápuiz tú an iomaσ,
'S 1p cpáṑṑe mo éneamham pém tuit,

ḡpáṑ a éabapc ὅo mnao naé bṑáḡbann
mo ἑμοιῶe,

'S naé bṑaḡam í go ṑeoṑ le bṑeaznaṑ.

IV.

Δ naṑpaṑ na paoσ, 1p tú paoḡa na mban
ṑz.

1p tú 1p ὅeipe (ṑ'a) bfuil beo in épunn,
ḡeall tú beit pṑmam az coillṑ ḡlap na
ḡnoṑ,

ḡo gcuipmṑmṑc ap gcomaple in ém-
f'eaet;

Cpao tupa, a pṑm, naé bfuil peacaṑ 1p
an ṑoṑan,

1p meapa 'ḡup 1p mó le ṑéanaṑ,
'na buacáil beaz ṑz a meallaṑ le ὅo
pṑiz.

azup peallaṑ ap go ṑeoṑ 'n-a ṑeṑṑ pṑn!

NOTES.

I.—Chum sounded like in when applied to motion, but as cum when it refers to purpose, as an τ-ιολap az béenṑ ἀ'ρ é pṑṑe cum (= cum) biṑ. Shnaoṛmṑe: printed versions of éamonn an Chnuic have f'noṑéaoi, but the MS. ones usually read f'naoṛmṑe as here. ἀ'ρ mo ὀúil opt, and my intention (design) on you, with you in my mind, τά ὀúil azam opt=I have a design on you, I have you in my mind; τά ὀúil azam ionnat=I have a desire for you, quite a different thing. Smuante is pronounced as elsewhere, f'maomce, but with Ulster sound of aoí.

II.—For na f'p ap na mná, the MS. has f'p ap mná, making line too short. bhán; MS. reads thus, but it may be for 'mám. mo ὀúil opt; see above, note on V. I. cha ἑpaoim in sense=ní ἑpaoṑeao. Last line, go bfuil peacaṑ, &c. In this line I always supposed that the lady, being akin to the suitor, they were too nearly related in cousinship to be married, and that he wanted her to dismiss from her mind the notion that this artificial barrier ought to be any real impediment to their union.

[This is correct. Cf. pápce, relation, kindred, O'R., which occurs in following line: τά pápce f'ogup azam pém leat, azup gaol pṑ-mṑp az eaglap ṑé leat.—Hardiman, vol. i., p. 152. S.L.]

III.—ḡo ṑeoṑ; here and in IV. recited as le ṑeo, but I have altered to go ṑeoṑ, the common expression in Oirghialla bṑeaznaṑ=bṑeazaṑ—cf. Muns., cor-
nuiz=corpiz.

IV.—na paoσ is beaz ṑz in the MS., repeating ṑz as an assonance. Paoḡa, Ulster form of poḡa. ḡo gcuipmṑmṑc=ḡo gcuipmṑp. This verse occurs in Dr. Hyde's Abpáin ḡpáṑ Chúige Chonnaet, p. 102, as the first verse of another song Caílín beaz an ḡleanna, but with this difference, that it is addressed to one of the male sex, maḡeoan replacing buacáil, &c.

peap pṑam f'upceála.

THE MOVEMENT IN WATERFORD.

Our readers will be pleased to learn that steps are being taken to put the Irish language movement on an effective footing in Waterford city and county. The

* Introduced to fill up metre.

county of Waterford is still largely Irish-speaking, and in some districts Irish is the universal language. Here, then, is a splendid field for the work of a band of earnest, resolute local men.

In Waterford city a successful Irish class was some years ago established in the Young Men's Society at the instance of Father P. Power, a cultured Irish scholar, now editor of the *Waterford Archaeological Journal*. For various reasons, as in many other centres, the good work has for some time been suspended, but there is every prospect that it will shortly be resumed, and will go on more successfully than ever. The Bishop of Waterford, the Most Rev. Dr. Sheehan, is distinctly favourable to the movement, and so are the heads of the principal educational establishments. Irish is taught in St. John's College, and in the Christian Brothers' Schools, where there are large Irish classes. It is also studied to some extent in the La Salle Training College for teachers. It is expected that some prominent citizens and a number of the educated youth of the city will take the movement in hand, as in Cork, and that a branch of the Gaelic League with regular classes and meetings will be established. The opportunities which the place affords for carrying out this National task are not excelled in any Irish town, and we trust in the patriotism and intelligence of the citizens not to leave those opportunities neglected. The central committee of the Gaelic League is at present in communication with local friends of the movement, through whose aid a beginning will, it is hoped, be very shortly made.

A meeting was held in Dungarvan on the 7th ult., at which, among others, the following were present:—Rev. M. P. Hickey, religious inspector for Waterford diocese (chairman); Messrs. P. Carmody, Kilmacothomas; M. T. Foley, King, Thomas McCarthy, Town Clerk. Dungarvan; Daniel Fraher, Patrick Sweeny, James Daly, all of them representative local men, good Irish speakers, and noted supporters of the movement. A branch of the Gaelic League was formed, a number of members were enrolled, and subscriptions were handed in, the chairman subscribing one pound. The central committee was represented by Mr. J. MacNeill, hon. secretary. Further meetings will be held periodically during the summer, but it is not expected that the branch will be in full work until autumn, when classes and weekly meetings will be established, the session to be inaugurated by a public meeting. Dungarvan, with a population of over 5,000, is an Irish-speaking town, and, *le congrán* *ó*, will always remain so.

THE CLEAVER MEMORIAL FUND.

The object of this fund is to honour the memory of that sterling friend of the Irish language movement, the late Rev. Euseby D. Cleaver, by perpetuating his system of prizes for the teaching of Irish in the National Schools. The life of the Irish language almost lies in the hands of the National teachers. It is to be hoped, therefore, that this fund will be generously supported.

The following gentlemen will act as a committee for the administration of the fund:—Douglas Hyde, LL.D., President of the Gaelic League; Rev. E. O'Growney, M.R.I.A., Vice-President of the Gaelic League, Editor of the *GAELIC JOURNAL*; Thomas Hayes, Martin Kelly, James Casey.

For the present, subscriptions may be sent to Mr. John Hogan, Manager *GAELIC JOURNAL*, 8 Leeson Park-avenue, Dublin.

The following subscriptions have been received since last publication of list:—

Previously acknowledged per *GAELIC*

<i>JOURNAL</i>	£10 5 0
William O'Brien, M.P.	2 0 0
Members of Philo Celtic Society, New York, per Cornelius Manning, Hon. Treasurer:—	
Miss Julia Clare	1 dollar
Miss Margaret O'Donohoe	1 „
Miss Alice Fanning	50 cents.
Thomas D. Norris	1 dollar
John Casey	1 „
Thomas Early	1 „
Denis Burns	1 „
Patrick Griffin	50 cents.
John B. Manning	2 dollars

The amount received up to date of latest post by the *Catholic Times*, of Philadelphia, which has kindly opened its columns to the Cleaver Fund, is dollars, 197.25.

NOTES AND QUERIES.

(81) *as ro paroir fuair me ó sean-mhaoi sa rab ann mairgeas ní choilmán ó éatair choircse:*

*Luigim-pe le Dia, a' go luigro Dia liom;
Dia im fáil, Dia im fáil,
Dia im fáil, Dia im fáil,
an dá arbal veug im choimleac (= coimleac),
as veunah óiona 7 ceannmunn tóinn
a thighearna.*

(82) Apropos of Mr. O'Faherty's test of articulation, I heard the following in Cork:—

*Cas breac 7 bhuac doinn le cruic cam cam-eapballac
as rué 1 noisr ó éasann veug so éatair breaca 7 so
bhucarb doinn le cruicarb cam cam-eapballac.*

Tasó ó Donnóda.

(83) *as ro imir ar an bfoac "leapugad" le fear
treiseac veag-labarta fuair bair tuairim ó éasann
veug ó fom 1 gconoe na faillime. bhí pé as
rugaad peamainne lá eapraig ar fáilpe leir so bi
criteo gleannac riop-migamail, 7 bi pé as cur
áirpe ói air. bhí coimurra luac-éasneac as oíl
éart, arab gúac leir gac uile fórt a ráo faoi só,
7 tuisair pé "á! tá tú 'gá milleac, a pheasair; tá
tú 'gá milleac."*

*"Mairgeas," a veir peasair, "faoil mé péim go raib
mé ó éasneac."*

*Veirpeas, "tá pé as milleac ruoa rúm," he is doing
me harm; "tá pé as leapugad ruoa rúm" = tá pé as
veunah leara oim nó óom, he is doing me a good
turn.*

mac n—

(Sailim).

(84) There are a few Spanish loan words in modern Irish. In Arann pampúta is used for the rude raw hide sandals worn by the islanders, and I am told the same word is used in Spain. The western *laig*, a spade, seems to be the Spanish *laja*, an instrument which in Spain serves the purposes of spade, shovel and fork. In this territory, the greater number of the houses are of large bricks made of a sun-baked clay called *adobe* (a-dō'-bae) clay, and in Connaught, thick yellow mud is called *óob*, and a mud-wall *balla óob*. The Munster *péal*, *sirpence*, is the same as the Spanish *reale*, which is used for an equivalent to the United States *bit*, or 12 cent. piece (6½ d.). Our

proper name *Catalin*, Kathleen, is not Irish; it has often struck me that it has come from the Spanish *Catalina*, Catherine. In the dialect of Spanish spoken here, aspiration, as in Irish, is quite usual, although not recognised in books; thus, *agua*, water, is pronounced aa'-wá, and *tabaca*, tobacco, is tha-vaa'-ká.

E. O'S.

Tucson, Arizona, U.S.A.

(85) Seo mar éirí Seagán ó Deaga mpríde ar
mnaoi vo muntar Chappéad, ar éamall vo mála.

mór ir mune óuit, a mádear na gcóiréad!
a bean beag fíoranta gút-luranta bládmair!
i oiréar le fíormóir go gcuirir uair máire;
nád heitig an teacáir ar éamall vo mála,
mar ir fear boet oelb me a bfuil capall ar páo
gam;
bhuáid ná bhuéad ní bairpí vo mála;
Cuirpí mé fop roir é 'ra' lára,
agur beir pé 'ra' baile agat, an taca-ro amárad.

NOTES.—fíoranta, tidy, smart; gút-luranta, of eloquent speech; bládmair, of good appearance, oelb-páir pé bláé go fóill óuit, it will maintain good appearances for a while for you; éamall, loan; páo, hire; fear páo, a labourer; lára, the "lace" of the car.

p. C. (Comeragh).

TORATH AN TEAMTÓRA.

Irish Pronunciation: Theory and Practice, by Rev. William Hayden, S.J., is a valuable contribution to the scientific study of Irish phonetics. The pronunciation represented is that of the neighbourhood of Galway town. A few generic differences distinguish the pronunciation of that district and the Aran Islands from the general pronunciation of West Connaught. These differences excepted, the field of observation chosen by Father Hayden is fairly typical of Connaught Irish, with its purity, simplicity, and consistency of vowel and consonant sounds. The standard of comparison most adopted in the little book is a correct English pronunciation, not perhaps the best standard for practical use by Irishmen. The price of the book is sixpence. It is well turned out by Browne and Nolan, Dublin.

Mr. David Comyn writes to say that he has changed his intention of re-editing *Laird O'gáin i n-óir na n-ós*, on learning that an edition is being prepared by Mr. O'Flannaoile. Our readers will hear with regret that the task of re-editing this noted work will not devolve on its first editor. It has, however, been taken into very competent hands. Mr. O'Flannaoile will supply an English metrical version.

This is the place and time to make a plea for new books. Why do Irish scholars continually keep editing literature that has already been printed? Hardly one of the early printed specimens of our literature but has been re-printed, when matter of equal value and even greater could have been rescued at no greater cost from perishable and perishing manuscripts.

The sixth volume of the Royal Irish Academy's Todd Lecture Series has just appeared. It contains the Irish Nennius from *Leabhar na h-Uidhre*, and homilies and legends from the *Leabhar Breac*, edited, with translation,

notes, and vocabulary, by Rev. Edmund Hogan, S.J. An index is also supplied by Father Hogan of the Old Irish neuter substantives, of which a list has been published by him in the fourth volume of the Todd Lecture Series. The treatment of the Christian legends in this book by the native writer shows, perhaps not unnaturally, strong marks of the influence of the national sagas. The narrative, however, runs more realistically than in the sagas, and the conversations are given with that dramatic directness so characteristic of Irish literature.

The *Leabhar Breac*, that venerable treasure of our language, is finding itself by degrees printed and edited, nearly 200 of its 280 pages being now published. The matter is mainly ecclesiastical and religious, not exactly, as it has been described, "biblical," as the Scripture narrative is treated with the greatest freedom, and is liberally supplemented. The result as literature is hardly behind the epic tales in intrinsic interest. The method of developing Scripture subjects may suggest some things about the growth of Irish epopee. But lexicography, not literature, appears to be the main object of these lectures. A word of praise cannot be withheld from the printers, Messrs. Ponsonby and Weldrick, of the University Press, Dublin, whose work exhibits an intelligence and finish unexcelled in scientific publications.

Mr. Patrick O'Brien's edition of *Bhuighean Eochair* bhig *O'neig* having been adopted by the Intermediate Education Commissioners as a text-book for the preparatory grade, Mr. O'Brien has in preparation an English translation and glossary. Editors of Irish literature should have in view the requirements of public examinations, such as those of the Intermediate Board and of the Royal University, and this for two reasons. The adoption of a book as a text-book for examination secures a circulation for it, and obtains indirectly that aid from public sources to the publication of our National literature, which directly has always been denied us. On the other hand, the multiplication of suitable text-books for students will enable unsuitable ones to be removed from the programmes, and will thus help to raise and spread the study of Irish.

Our excellent contemporary, the *Gaodhal*, of Brooklyn, has entered on its eleventh volume, and justly congratulates itself on the progress made by the Irish language movement during the fourteen years of its publication, a progress to which the tenacious support of the *Gaodhal* has in no small degree contributed. *Go mbuó fáda buan mairpéar an "Gaodhal" ag "cló-beatúgáid na Gaedilge."*

In the announcement last month of Mr. Patrick O'Leary's forthcoming volume of Munster folk-lore, an omission was made. Mr. O'Leary's address, to which subscriptions (2s. 6d. per copy) should be sent to enable the work, now ready, to be published, is 1 Leeson Park-avenue, Dublin.

In a recent number of the *Illustrated London News*, the editor, an Englishman, advocates the preservation of Irish among the people, on the grounds of the intellectual advantages of bilingualism.

The *Irish Australian*, of Sydney, N.S.W., has strongly taken up the advocacy of the Irish language movement. Its columns will soon be opened to contributions in Irish

An objection has been raised in this particular case to the use of Roman type for printing Irish matter. We earnestly ask those who raise this objection to weigh well what is said on the point in our April number. Notwithstanding our own strong partiality for Irish type, we would ask our contemporaries to print their Irish matter in Roman type, rather than not at all.

The *Southern Cross*, of Invercargill, New Zealand, has lately been printing Irish. This shows the growing sentiment of greater Ireland. We ask our kinsmen abroad to find means of making their views on the Irish language question felt here in Ireland.

An article in Irish, with an English translation, from the pen of Dr. Douglas Hyde, will appear, it is stated, in the *New Ireland Review* for June. The subject is to be the religious poetry of Connacht. This, if we mistake not, will be the first occasion on which an article in the Irish language has been published in a leading review. Readers of the GAELIC JOURNAL will, no doubt, welcome the appearance of this unwonted literary treat, not only for its own sake, but as a happy omen of the future. Dr. Hyde deserves the honour and gratitude of all Irishmen for his perpetuation of our folk-literature, in which Ireland and the Irish language may glory without fear of any rival.

imtheachta na gcuimann n-gae- dealaic.

Connrad na Gaeilge i n-Al Cliaic.

Do bí imirce dá deunadh ag an ádhraois an mí re gáb éorainn. Sul a mberdeas ádur leo féin aca, b' éigean dóib reompa móir o'fásáil ar éuaparaol 'ran tigh a hoct deus i Spáio uí Chonail iocair, áit i raib ceitpe comhóla aca 7 gac comhóil oíob ní ba mhó 'ná a céile. Do bí Roibeap Mac Gabrán i n-a uacóarán ar an gceuo cóimhionól 7 b'é comár ua hasóda uacóarán na ceip gcomhionól eile. Do éatēasap an amirapap tman le foglum, tman le comhóil, 7 tman le gnótaib móra 7 comhóil. Do bí tpi oíoppóirēacta ann, dá oíoppóirēact oíob i ocaob sup ceapit do luēt foglamēta Gaeilge 7 do munnitpi Chonnarāta na Gaeilge go po-áipite a laete paiope do éatēam m' na háitib map a bpuil an Ghaeēalēg dá labairt ag na daoimib, 7 ní amám go noliēpōitp beit ag foglum 7 ag cleaēctā Gaeilge ar an gcuima 'ran ar maite dóib féin, áit pór go mberdeas de gnó oipa buan-ēpāo do'n Ghaeēilēg do ēpēuimhūgāo i gporōitib na noaime. Do gēabapōitp aoiēreap 7 plānte dóib féin 'ran am gceuoana, óip tāio na cpíōcā i n-a maipēann an Ghaeēalēg ar na háitib ip aoiēne gnē 7 ip pollāine dá bpuil i nēipunn nō i n-aon tīp eile.

Ip é áit i mberō na comhóla ag an ádhraois ó po amac, 'ran tigh a peact caogao i Spáio mhuipe (57 Dame-street), áit i bpuil dá feompa bpeāgōa aca i gceapit-lár na caēpāc. Anoir ó tāio pocuipēte tap éip tpioblōro na himirce, ip oōcā go pačaro a ngnóta cum cinn go pačamail.

Connrad na Gaeilge i gCorcaig.

Bhí oēt gcpuinmēte o'á mbailēgāo agaimn i gCorcaig roip an peactmāo lá deus de'n aibpēán 7 an peactmāo lá deus de mí na bealtaine. 1 nēac oíōcē luāi do bí ar gcuimannōipōitp i pōcāip a céile paōi éupam a n-orōe. 1 nēac oíōcē doime do bí pēpōirēact agaimn, áit ip t-oíōcē an naomāo lae deus de'n aibpēán amám. Do éatē-eamap tpeñipe ag cinnēas ar Ghaeēilēg iomēubarō cum pocal áipite beupla, do bí pá élōō agaimn ar oúilleogāib do bí ar n-a éup éuēamn ó luēt na hapo-cpaorē. Bhí pēal dá léigēas ag uime agaimn puap ré ó Chappapēgēas rapab amn munnip mac Connarōi. "Toip 7 Tairt" ip amn do'n pēul. Chipeap pá élōō é, b'ēoip, uap éigim. Bhí abpān dá ngabāil ag daoimib agaimn, 7 ní pačamap gan éol. Puapamap cabap ó n-áp gcuimannōipōitp féin cum gac neit do gēacamap i lām do éup cum cinn. Do cinnēamap ar paiope do beit agaimn ar peas an tmanpāo, áit amám go mberō pēpōirēact agaimn gac peactmāin gan aon pēol-mūnāo ar bun.

Do rapmāas do amn na mnā uaple aoiēne, aine pappēppon, ban-ollam ceoil, ran gcuētap oēirēanaē. Bhí amn eile ar mpeapbāo ar leip, eadōn, uime de munnitp uallācām, do bí i n-a labapōitp ag an bpeip nēaeēalēg. Do labap an ban-ollam ag an bpeip, 7 uubapit go raib pī cinnēte naē raib aon bpīg i ocaitēge an ceoil Ghaeēalēg gan an teangā Ghaeēalēg do beit dá cleaēctāo leip, 7 do éim gac aon-neac amac ag comhēamtuēgāo an neit a uubapit pī. Uubapit pī leip go raib pī ag pōglum Gaeilge, 7 go raib a pūil aoi go bpenōpāo pī labapit ar Gaeilēg linn uap éigim. Uubapamap go mberdeas páitē agaimn poimpi pa'n uap pīm, 7 ní 'l aon amhap am naē mberō.

GAELIC NOTES.

Dr. Douglas Hyde delivered a masterly address on Irish folk-lore and folk-lore in general to the National Literary Society on the 21st of May. We hope to see the lecture published at an early date, when there will be more to be said about it. For the present, only one remark of the lecturer's, and that an *obiter dictum*, will be noticed. Dr. Hyde expressed his admiration at the way in which Munster has left the other provinces behind in the cultivation of Irish literature during the past year or so. This is a fact not so much for Munster to pride in, as for Connaught and Ulster to take seriously to heart. Young men, in whose hands the Irish language is an instrument of literary power and beauty, are springing up one by one in the Southern province. The Gaelic Journal, the Cork weekly papers, the proceedings of the Cork Gaelic League bear witness to this fact. What are the young men doing in Connacht and in Tír Chonaill?

Any person who would explain the undoubted primacy now held by Munster in contemporary Irish literature by the fact that Munster possesses one or two dozen inflexions, now little used or not at all in Conn's Half, would attach to these grammatical items an importance which to an impartial observer must seem extravagant. The grammatical elements of a language are but its lifeless body.

A bald head, a vacancy for several teeth, are certainly disadvantageous, but many good men get along with them. The life of a language is idiom. It is idiom that animates the dry bones of grammar and warms the current of language. From some cause or other, probably from the better preservation of the art of reading, the Munster man, as a rule, appreciates Irish idiom and respects it. His neighbours very often do neither; they respect only "the rules of grammar," whatever they may be. Their idiom is often mere English. We refer to written Irish. There are thousands of old people in Connacht and Ulster who speak as fine Irish as has ever been printed.

Every language must adopt some foreign words. Verbal purism has perhaps been overdone by some Irish scholars. Idiomatism purism has been largely neglected. A foreign idiom is always a solecism and a blot. To attain to Irish idiomatic purity, it is necessary to cultivate an Irish mode of thought. As Father O'Leary justly says in last month's GAELIC JOURNAL, "it is never safe to translate from English into Irish, following the English mode of thought." At least two of the rising generation of Irish scholars in Connacht have a good grip of pure Irish idiom, Mr. Owen Naughton and Mr. John O'Flaherty, both of Galway. We hope that their example will stimulate others of their province into friendly rivalry with Munster scholars in preserving pure and vigorous the beautiful idiom of our ancestors.

The Rhode Island Irish Language Revival Society held a most successful celebration in Providence, R.I., on April 28th. The proceedings included a lecture by Mr. Eugene Davis, and a large programme of Irish music, including two choruses in Irish by the Irish Language Choral Society. We recommend this item of news to the attention of the Feis Committee.

With the programme of the concert, the Society appropriately issued a review of its year's work, and it can justly boast of a year's work never yet equalled by any Irish Language Society. A membership starting with sixty and mounting steadily to two hundred; bi-weekly classes throughout the year; a prosperous treasury; the study of Irish history and nomenclature; the cultivation of Irish music and song: the exposition in the American Press of the aims and methods of the Irish language movement; the acquisition of over 600 volumes of books in and on the Irish language; the forwarding of nearly 100 subscriptions to the *Gaelic Journal*; the formation of an Irish Language Choral Union; the inauguration of the Cleaver Memorial Fund with a donation of 50 dollars; these are the hard facts that justify the honourable pride of the Rhode Island Society.

One paragraph we will quote, with a hearty and respectful endorsement: "We feel bound to single out one from among many names of tireless unselfish workers within our society as deserving of a special mention here. All our members are as one in according to our genial and patriotic professor and treasurer, Mr. M. J. Henahan, the largest share in the efforts that have made our young society so pleasantly prosperous, and we know whereof we speak when we say that this most devoted associate has been the very life and soul of our R. I. Society, and has besides contributed largely to further the movement through nearly all the New England States. The generous persistent efforts of this ardent lover of our language, combined with his sacrifice of time and money in the

cause, entitle Mr. Henahan to the lasting love and gratitude of all true Irishmen for all time. A dozen such men would in a few years easily revive the language and literature of our nation."

Ruapamam an lictir fo éirí ó mac léiginn atá le tamall gearr ag foghlaim Gaeilge.

A faoi éil,—tá áfach mór oimn ag rghobairt go bfuil an Shaeilge faoi mear mór anoir i gColáiríoe naonh Seagáin i rochtáirge.

Bimio ag léigead Gaeilge ar feadh uairde de'n éilge gac Doinnác, 7 labpamaoro go minic i ag riubad na mbótar nó i n-ár faor-am gac lá a'í tá fíor 7 gíad ag mórán daoine annro ar an teanga árra, 7 tá rí faoi onóir 7 faoi mear agann inr an gColáiríoe.

Sheibmíoe "Iurleabap na Gaeilge" gac mí, 7 tá an dapa leabap Gaeilge 7 an tneap leabap Gaeilge ag á léigead agann. I' tpuagá linn go veimín gan roclóir maré agann, áit tá pé ar tí beir ag teacé, buróeacár le Dia.

I' gíobte te lioim-ra 7 le gac aon-neac annro go mberó an Shaeilge binn faoi buairt go b'ráit neiminn 7 go mbeannuigíó Dia na ríí atá ag obair ag á cur faoi mear a'íí mar bíod rí faoi' ó.

m. o. o.

At the instance of the Very Rev. Dean White, P.P., V.G., an Irish class is about to be formed in connexion with the new Literary Institute, Nenagh. We know those who remember Nenagh an Irish-speaking town. It is so no longer, but there is a satisfaction in learning that something is being done to redeem the past. Dean White is a veteran lover of the national tongue, and those inspired by him may be trusted to do effective work for it.

THE GAELIC PAPERS.

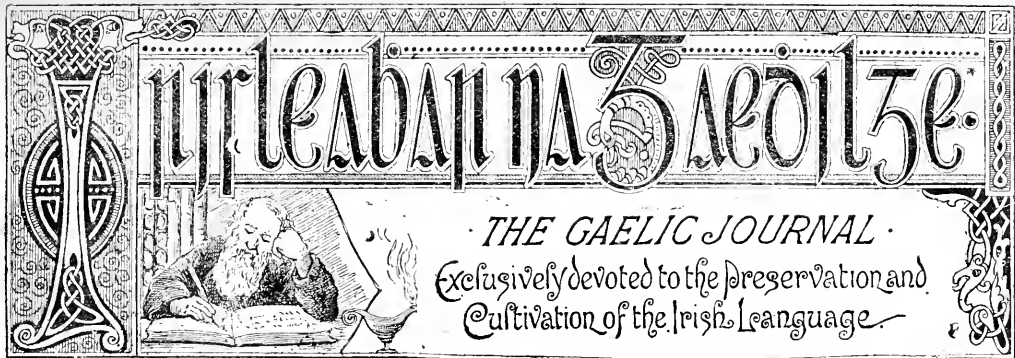
The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

Mac Talla—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

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EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in Look form : see advertisements.)

NOTE.

Two difficulties confront a learner of Irish. One is the pronunciation. We have already treated of almost everything which concerns the difficulties of pronunciation, and in our future studies when we meet a word whose pronunciation is, even to the slightest extent, peculiar, we can refer back to the particular section in which such words are treated.

The second difficulty is the verb "to be." The old Gaelic language had resources which enabled it to bring out clearly the finest shades of meaning, and perhaps the chief of these resources is the verb "to be." By means of this verb we shall learn to express in crisp, racy form a great many common ideas which in English and other modern languages are expressed more rudely.

In this third series of lessons we shall not have need to introduce many new words. We have already given about 700 of the commonest words in our language, and these will be almost enough for our present purposes. For convenience of reference we shall continue the numbering of the sections from the last series of lessons.

EXERCISE XCIV.—(Continued).

§ 542. Ní fáca mé t'ádaí (thah'-ér=to ádaí) ar an aonad moíu. Ní maib ré amuis moíu, ádá ré 'n-a luíde, ádá tinnear móíu aíu. Tinnear? mo leun, ádá bhíon oíu ánoir. Ádá bipead aíu ánoir, ádt iné bí ré tinn, tinn. Cía an luad éug tú ar an talamh ro? Ní fáca mé an fear uío ar an aonad. Cía an fear? Cía meuo éug ríad ar an áit ro. Éug ríad ceuo punt (£100), ađur ádá cíoí móí, tíoim, oíu. Rinne Ceúomonn ađur Seađan maríad móit, ceannuis ríad an áit rin ar píce punt.

§ 543. I made a good bargain with Cormac to-day. I bought that boat for a

pound, and I bought that large ship. I gave £20 for it (uíoíu). Brigid bought a spinning wheel, wool and flax at the fair yesterday; she gave enough for them (oíu). I know that man well, he never had (any) sense. Do you know Niall O'Flynn? He bought a sack of oats (rac coíce) at the fair. Niall bought a boat yesterday; he paid £20 for it; it is now on the Lee at Cork. The young lad bought a pipe and tobacco; he has them in his pocket.

§ 544. SOME COMMON PHRASES.

buróeacáir le 'Día! bwée'-ăCH-ăs le dee'-ă, thanks (be) with God.

glóirí vo 'Día! (glor dhŭ yee'-ă) glory (be) to God.

in ainm 'Dé (in an'-ēm dae) in (the) name of God.

EXERCISE XCV.

TO NEED, WANT.

§ 545. "I want a book," is often translated ádá leabair uaim, there is a book from me. So, cao 'tá uait? what do you want? Distinguish cao 'tá uait from cao 'tá oíu, already given.

§ 546.

uaim (oo'-ēm) from me.
 uait (oo'-ét) " thee
 *uairó (oo'-ei) " him
 uairce (oo'-ah-yě) " her
 uaimn (oo'-ēn) " us
 uairb (oo'-ev) " you
 uatā (oo'-ă-lă) " them

*uairó in Munster is uairg (oo'-eg).

In Connaught shortened to

wem	wenz
wef	wew
wei	wō'-hă
wei'-hě	

§ 547. An bfuil aigeas uait? ní'l; atá aigeas aḡam, óiol mé bó aḡ an aonac mtoé, aḡur fuair mé píe puit uilju. Cao 'tá uait? Atá capall uaim. Atá rin aḡ obair mtoiu aḡur ní'l capall aḡamn. An bfuair tú an feoil máie úo aḡ an marisao? Fuair mé; éannuis mé an t-aḡán aḡur an feoil ro mtoé. An b'aca tú an baile mói atá aḡ an Muaró? Connaic mé; Baile an áta—rin an t-amn atá aḡ.

§ 548. I want that horse you have; what is the price for him? The blacksmith bought a little black mare at the fair, and he went home that night. He wanted a saddle, and he bought a new saddle in the shop. He bought a bridle for a pound, and he went out with the mare. He did not come back yet. Is your son well? He is well, thanks be to God. What did he give for the barley? He bought a sack of barley at the market, and he bought a bag of oats when he was coming home.

§ 549. Phrases—Slán leat! good-bye. Answer: Go scéiró tú r'lán (gū dac'-ee thoo sLaun), may you go (home) safe. This is one form. The more usual form has a religious element: beannaict leat, a blessing with thee. Answer: Go r'p'ib'is'iró (ser'-vee) Dia óuit, may God prosper (all your care) for you. There are also other forms of answer. When speaking to more than one person say lib for leat, and óib (yeev) for óuit.

EXERCISE XCVI.

§ 550. The present tense of the verb "to be" in English is:—

Singular.	Plural.
1. I am,	1. We are.
2. Thou art,	2. You are.
3. (He, she, it, etc.) is	3. (They, etc.) are.

For he, she, it, we can substitute any noun; as, John is, the horse is, the earth is. For (they) we can substitute any noun in the plural, as, the horses are, John and James are, etc.

§ 551. We have already seen that the ordinary form in Irish is atá mé, etc., or as people generally say, 'tá (thau) mé; thus,

'tá mé	'tá rin
'tá tú	'tá rib
'tá (ré, rí)	'tá r'ao

It is just as easy for us to use the correct form atá mé, etc.; hence we have used it throughout.

§ 552. We can now go a step farther. Although we now say atá mé, I am, this was not always the case. The older and better form is atám. And so with the other parts.

atám (ā-thau'-im), I am
atáir (ā-thau'-ir), thou art
atá (ré or rí). (he, she, it), is
atámuro (ā-thau'-mwid), we are
atátaoi (ā-thau'-hee), you are
atáio (ā-thau'-id), they are.

The student should commit this to memory.

§ 553. We may notice that (1) the form atátaoi, you are, is now confined to the South, atá rib being always used elsewhere; (2) in West Munster the form ataoi, 'taoi (thee) is used for atáir in many phrases; as ronn ataoi (sūNā-thee'), here you are! ca'mar 'taoi? (koN'-ās thee), what way are you? (3) The other forms are in use, especially in answers to questions. The use of atám, atámuro, &c., for atá mé, atá rin, is one of the best tests of a good speaker of Irish. (4) In Munster, atámuro (usually spelled atámuro), ā-thau-mweez, is used for atámuro, the last syllable being lengthened.

An bfuil tú arciḡ? atám. Are you within? I am (yes).

An bfuil rib go maré? atámuro. Are you well? We are.

§ 554. In the same way, instead of ní fuil mé, an bfuil rin? it is better to say ní fuilim, an bfuilmuro? Thus—

fuilim (fwil'-im)	fuilmuro (fwil'-mid)
fuilir (fwil'-ir)	fuilci (fwil'-ree)
fuil	fuilro (fwil'-id)

Fuileci is only spoken in the South. As fuil is generally found after a word that aspirates or eclipses it, the forms of this verb most in use are—

§ 555. With ní fuilim, etc., contracted to nílím, etc.

nílím (neel'-im), I am not
nílir (neel'-ir), thou art not
níl, ré, rí (he, she, it), is not
nílímro (neel'-mid), we are not
níl rib (or nílci) you are not
nílro (neel'-id), they are not.

In Munster *ní'lmíro* (*neel'-meed*) for *ní'lmíro*.

§ 556. So instead of *an bfuil mé*, etc., we should say *an bfuilim*. Thus—

- | | |
|--------------------------------|-----------------------------|
| 1. <i>bfuilim</i> (Wil'-im) | <i>bfuilmíro</i> (Wil'-mid) |
| 2. <i>bfuilir</i> (Wil'-ir) | <i>bfuileir, bfuil ríob</i> |
| 3. <i>bfuil pé or rí</i> (Wil) | <i>bfuilir</i> (Wil'-id). |

§ 557. *Cionnup 'táir?* *Cá'nup 'taoi?* *An bfuilir go maí anoir?* *Atáim go maí, míle buídeach le Dia.* *Cá bfuil Diaimuro agus Coimac?* *Ní'lio aris,* *atáir amuis anoir.* *Ní'lmíro ríobuir,* *atáimuro boct, ní'lio aigheas agaimn, atá oiriar agus cairt agus bhuíon oirainn.* *An bfuil lútgáir oir anoir?* *Atá lútgáir móir oim, bí cumha oim iníobé.* *Bí Maolmhuire aris.* *Cao atá uair?* *Atá an t-aigheas uair, agus atá oiríur móir aig.* *An bfuileir tinn?* *Ní'lmíro tinn;* *ní'lio tinnear aig bí oirainn, atá atá fíearis oirainn.* *Atá an bean boct; an bfuil iníobé uiríur?*

§ 558. They are not rich, they owe £20 to Dermot O'Daly. Dermot is rich, he gave me this money, he is generous. His wife is not generous. She has not a penny in her pocket. Is she within now? She is not, she went up to Dublin yesterday, but she is coming home to-day. Edmond and Art are coming down the road. God save ye! How are you? We are well, thank you. Did you see my brother at the fair? We did not see (him). Are they at the fair to-day? They are not, they bought a horse yesterday, and they do not want another horse. Dermot, buy that lamb, it is cheap. Miles bought the land, and Mary, his wife, is pleased.

EXERCISE XCVII.

§ 559. A CURIOUS IDIOM OF THE VERB *atá*.

We have, in previous lessons, given many examples of sentences containing the verb "to be." In some of these, as for example, *atá an goirt móir*, the field is large, we find in the English sentence an ADJECTIVE after the verb "to be." In others, as *atá an fear aig an aonach*, the man is at the fair, we find, after the verb

"to be," not an adjective but a PREPOSITIONAL phrase, "at the fair." We have not yet met any sentence which contained after the verb "to be" a NOUN or PRO-NOUN. "He is a man," "That is the King," "It is he," would be examples, and we have now to see how such sentences are translated.

§ 560. We first take sentences in which after the verb "to be" we find a noun with the indefinite article. The noun may also have one or more adjectives attached, as, John is a young man yet. Patrick is now a priest. I am a rich man.

§ 561. IMPORTANT.—In sentences like this, the meaning may often be that a change of some sort has taken place, is taking place, or will take place. Thus, if you say, "John is a young man," you may mean that John will become old. So, "He is a doctor" may mean that he has become so now, after much study, &c. In these sentences where "is" means "is now in a certain state," we translate as follows—

For "I am a king now," we say, *atáim in mo ríis anoir, lit.*, I am in my king now, *i.e.*, I am at present in a state of kingship. For "Be a man," we say *bí in 'oo fear* (or contracted to *bí 'o' fear* (bee idh ar), be in thy man, be in the state of manliness. So *atá Brian in a buacail óg, láiríur*, Brian is a (*lit.*, in his) young, strong lad. *Atá Nóra in a cailín óg ríur*, Nora is still a (*lit.*, in her) young girl.

The adjective in such phrases is usually aspirated after a singular noun.

§ 562. Notice that, as already mentioned, *mo*, my; *'oo*, thy; and *a*, his, cause aspiration of the following noun. *A*, her, does not aspirate.

Note also that *in mo*, *in 'oo*, *in a*, are usually shortened thus—

<i>in mo</i> , shortened to	'mo	Munster, <i>im'</i>
* <i>in 'oo</i>	„	'oo „ <i>'o', 't', 'at'</i>
<i>in a</i>	„	'na

* As in *bí 'oo éiríur* (bee dhū hūsth), be in thy silence; be silent.

Also *éiríur 'oo beul* (eishth dhū vae'-ál), silence thy mouth.

§ 563. Ní'lim m' fear fíaróibí rór, ní' an t-aiugeas agam; áct atáirí it' (or in o') fear lárí, atá an t-íáinte agat, agus ní' b'pón ná m'író oir. Ní' l' n'íá aorá— atá rí 'na cailín ós, lárí. Atá an capall ós ag fár ruar, atá ré 'na capall b'ieas, lárí anoir. Atáirí r' cailín m'ait anoir, a b'píro, atá ciall agat.

§ 564.

Bí Art 'na fíait uapal (oo'-ás-ál). Art was a noble prince.

Ní maib páorais 'na f'agait an uairín.

Oún na nGall (dhoon Nä NGOL [LIKE nung oL], Donegal, literally the fort of the Foreigners.

Dermot was a young man when he went to Scotland, but he was an old man (fear aorá or fear-fear) when he died. Did you see the new house below at the river? It is a fine warm house. John bought that lamb at the fair yesterday; he gave a good price for it. Miles is a hard (cruaró) man. I owe him £20, and he does not want the money now. Hugh Roe O'Donnell was a prince when he came home to Donegal. Give me £20; I am a poor man, and I have a heavy rent to pay; "there is a great hurry on me with the (leir an) money." Are you angry? No, I am pleased. Make haste home. There is no sense in her head. The old woman went out (on) the door, and she gave a drink to the child (leanb). Conn O'Toole was not a king then; he was only a prince. Ní maib ré áct 'na fíait.

(Look back to see the effects of aspiration in the sound of consonants.)

EXERCISE XCVIII.

§ 565.

Béir (bae'-ee, contracted to bei; Munster, beg), will be.

Ní béir (nee vae'-ee), will not be.

An mbéir ré? (än mae'-ee), will he be?

I mbáiaé (ä maur'-äch), to-morrow.

Dia óib! a D'iamuro agus a Taró, cionnup atádoi m'íu? Atámuro go maí, go maib maí agat, a páorais. Atá amirí b'ieas agam anoir, b'ieasár le Dia. Atá ré 'na lá b'ieas anoir, bí ré t'iom go leor arí marín. An mbéir ré fíu? Ní' l'

fíor agam réim go veimín, ní béir ré fíu? m'íu, áct béir ré fíu? oíann i mbáiaé. An mbéir tú ag oí go fíu? m'íu i mbáiaé? Ní béir, bí mé i nGallmín m'íe agus ceannuis mé láir beas arí fíe punt, ní fíe mé láir m'ait eile arí an aonac. An maib ré 'na aonac m'ait? Atámuro boct anoir, áct béir aiugeas go leor agam rór. Atá cruó (shoe) nuas arí an láir. An mbéir Eúromonn 'na fear m'íu?

§ 566. I will be with you at Donegal to-morrow. I was in Armagh yesterday; it (ré) is a beautiful place now. Niall has no sense yet; he is only a child, but he will be a good man yet. Domhnall made a new boat, it is a fine strong boat; he will be going out on the lake to-morrow. Will you be coming? Silence! I will not go on the lake with you. I am in a great hurry now. I am going home with this letter. Good-bye.

EXERCISE XCIX.

§ 567. We are not children = ní'limín in arí b'páirí (bausháiv), *lit.* in our children. You are not good men, ní' l' rí in b'p'iaib (var'-áv) maíe, in your good men. They are not good boys, ní' l' in a mbua- cáilín (moo'-äch-ál-iv) maíe.

§ 568. Arí, our; buí, your; a, their, cause eclipsis, as already stated. Contractions:— in arí to 'narí, in buí to 'nbuí (Noor), in a to 'na.

§ 569. Note the form of the plural nouns used AFTER PREPOSITIONS. The ending is -aib or -ib (*both pronounced iv*). When the last vowel of the noun is broad (a, o, or u) the ending -aib is used, as báó, báóaib; fearaib, capallaib, longaib.

When the last vowel of the noun is slender (e, i) the ending used is -ib, as, cailínib, páiríob, oíomib, buacáilínib, áitib.

seána.

(arí leanamant.)

Síle. Ní feararí car ro óin rí leir na cúis licimíob?

Sob. Ní feararí, a Síle. Áct 'ré mo

éuairinn go bfuairis an t-aob amuic de
 doirigh¹ com luath leir an mbeiric.

Síle. Ní leigfeadh eagla dom mo lámh do
 éirí oiriú.

Cáit. O' aithgear-ia gairí óim ré gabair
 de Tadhg na n-Uí.

Sob. Níorí óim, aet ir amháirí do éirí ré
 an ríuab ag gabáil ari.² Éirí ré 'fíacáir
 ar an ríuab Tadhg do éirí amac ar an
 oirí.

Nóma. Aithní c'onnur, a Sobnuit?

Sob. Ir amháirí do bíodairí go léirí, lán
 an baill aco, baillíge éirí ag tíg Tadhg
 na n-Uí, 7 iao ag innit éiríarí, 7 o'fíuig
 a'riann éirí eatorí, 1 oiríeo go noubairí
 Míceál le Tadhg, "Muna n-éiríorí do héal,"
 ar rírean, "óeairí gabair oíot."

"Ní féadfaí é," ari Tadhg.

"O'féadfaíinn," ari Míceál.

"Ná veim don dá éirí do o' oíceall,"³
 ari Tadhg.

"An marí rín é?" ari Míceál.

"Ir marí rín," ari Tadhg. "Feiciom⁴
 anoirí eao féadfaí do éunairí."

Tairíann Míceál leabairí beag oub
 amac ar a róca, 7 bí raobairíeo veairí
 ar na bílleogairí aige,⁵ 7 éiom⁶ ar é léirí
 geaó. 1 geann tamarí, do ríeo ré 7
 o'féad ré ar Tadhg.

"Ní' aet don éontairí amáirí rí
 ríeal; a Tadhg," ar rírean. "Dá n-oirí
 oiríeoacá an gaoí 7 tu rí gabair, ní féad-
 faíinn éu éarí éarí n-oirí."

"A-oé ari, a bíceairí na éiríeo
 uiríeo, eao n-a éaob náí innirí é rín ar
 oiríeo om?"

"Táim dá inniríeo anoirí uiríeo, 7 ní' agat
 aet a ríeo líom ríeo 1 n-am."

"Stao, má 'reao!" ari Tadhg. "Ní
 éiríoríinn ó'n raogáil go b'fíuig é éunairí,
 aet marí rín féim ní mioríeo líom leiríeo
 uiríeo beirí ag inniríeo do éiríeo cleair ar éiríeo
 éiríeo eiríeo."

"Bíeo geall," ari Míceál, "go gairí-
 ríeo an ríuab an doiríeo amac tu, má veirí-
 ríeo léi é éunairí."

"O'féad Tadhg ar an ríuab. Bí rí n-a
 ríeairí 1 n-aice an doiríeo. Sguab b'fíuig
 nua éiríeo oob' eao í. Gáiríeo ar éiríeo-
 eacá nua arí aithgeairí an ríeoal."

"Ní éiríeo féim amac me," ari Tadhg,
 "7 ir veairíeo a ríeo go gairíeo 'fíacáir ar
 an ríuab líuo do éeairíeo ná ríeoarí féim
 do éeairíeo."

"Ní éiríeo féim amac tú," ari
 Míceál. "Agur dá mbeiríeo b'fíuig mairí
 agat, ní' don éeairíeo anniríeo do éiríeo
 amac tu." (Bí ann Tadhg 1 n-oiríeo le
 méiríeo a n'oiríeo ó 'n lá úiríeo do gab ré ar
 m'oiríeo ríeairíeo leao ó 'fíuig an líuairíeo é
 éum a mairíeo). "Aet éiríeo-ia geall
 leao anoiríeo go gairíeo an ríuab ríeo éiríeo
 amac tu."

O'airíeo Tadhg a b'fíuig, 7 do leabairí
 Míceál leiríeo an ríuab. S'fíuig Tadhg 1
 láiríeo an tíg. O'fíuig an ríuab 7 éiríeo rí
 ríeairíeo ar é b'fíuig oiríeo an dá ríuig. Bí
 an b'fíuig go mairíeo 7 an éiríeo láiríeo, 7
 ambaríeo éiríeo Tadhg a éeairíeo 7 a éeairíeo,
 aet do buairíeo ríeo m'oiríeo na corairíeo é, 7 buairíeo
 ríeo na leiríeo é, 7 buairíeo ríeo na g'fíuig-
 naib é, 7 buairíeo ríeo na ceairíeo mairíeo é, 7
 m'oiríeo a' oiríeo, 7 m'oiríeo na heairíeo g'fíuig-
 naib, 1 oiríeo ná ríeairíeo ré ar baill eao do bí ag
 m'fíuig ari. Fé éiríeo do líuig ré an
 doiríeo o'oiríeo ríeo, 7 geallairíeo éiríeo gairíeo
 é b' fíuig leiríeo go mairíeo ré amuic.

Síle. Bí an lámh a bí ríeo ríuab⁸ m'oiríeo
 láiríeo do!

Cáit. Ir móiríeo an iongnaíeo ríeo⁹ go veiríeo!
 B'fíuig o'fíuig b'fíuig Tadhg mairíeo ar an
 tíg go mairíeo a lámh inniríeo, ná mairíeo an
 ríeal éomíeo ríeo leiríeo 7 éiríeo. Agur féad
 1 leiríeo oiríeo, a Sobnuit,—c'onnur féadfaí
 líeiríeo ríuig éeairíeo n'oiríeo S'fíuig, 7 ná ve
 líeiríeo ríuig ríuig do mairíeo é?

Sob. Ca b'fíuig uiríeo, a Cáit, eao ve gairíeo
 éiríeo ríeo na n-a'oiríeo é? Oairíeo n'oiríeo dá
 a ríeo ag an raogáil ná go mairíeo ná go
 éeairíeo do ríuig ré é.

Peg. Pé eum 1 n-a b'fíuig ré é, níoríeo
 éiríeo don líeiríeo ríuig éiríeo, nó má éiríeo,

níorí fánasairí i bpócaróibh Seathna. Bíodairí fán folamh go leorí aige 'nuairí bí ré ag faigáil an leathairí ó Thiamuio Lach. Fuairí ré an leathairí 7 an céirí 7 an tinná, 7 éug ré agharí arí an mbairí, 7 geallaim dúit go maib an móiróáil bainté óe go glan.

'Nuairí táinig ré abairí, 7 é go tuiríeadó tinnáite tinnom-éiríodéad, 7 'nuairí éinnáic ré am éatáoirí 7 an mhealbóg 7 an crann aball, 7 éinnmíng ré arí na trí gúiréannairí breagda do loitead, táinigí reiribéin 7 canncarí 7 buairírean aigimí arí, i oiríeo náirí féad ré gneim mme ná aball do bfairíeadó. Éatí ré é féim ía' éatáoirí, marí bí an tuiríe arí, 7 ba gheallí gupí éuit a éoladó arí.

Éug¹⁰ an fearí boct an oiríoe arí an áit rin. 'Nuairí oiríogáil ré a fúile, bí an lá oiríeadó ag éiríge. Bí an fúadct o'íerí oul náct móirí tré n-a éiríoe. Bí ré tamall beag n-a dúiríeadct, íul arí éinnmíng ré arí an írparíán, 7 arí an bfairí noub 7 arí íomláime éatíre an lae íomíne.

Ní túiríge éiríuigí ré é féim ná móitíng ré an t-uallac i bpóca na beiríe. Éuirí ré a lám írtead. Cao beiríeadó ann áct an írparíán! "Mairíe an bfairíeadó don éiríogáiríe íamí a leiríeoirí rin o'obairí?" arí reiríean, 7 éiríuigíng ré amad é. Éuirí ré lám i bpóca a bhiríe. Bí an dá éuro punt ann go íom ílín!

"Sead!" arí reiríean, "muna bfuil buairíoe ag an méirí rin gúíoe arí a bfairíe-íamí de neiríeíoníngantáca! Ní féaríeadó ré beirí agam ían ííorí íomí!"

"Cuairíeadó? níorí' éuiríeadó go íotí é! Don níó áct mo mheiríanna do éuirí amad tré éinnmírbí na bpócaríoe! Cuairíeadó? Ír mé éuiríuigíng íao, má cuairíuigíeadó pócaríoe íamí! Folamí?—bíodairí éomí folamí—éomí folamí 7 bíodairí íamí—7 níorí beag oóibí rin. Ní féaríeadóirí beirí níorí íolína. Má íeadó, cá íaibí an t-aigíeadó an íarí bíorí ag cuairíeadó? Cáirí ímíngí ré? Cáirí ían ré an agá¹¹ bí ré ímíngíge? Cía éug éarí n-aír

é? Cao é an bhirí agá leirí an obairí? Sínn í an éiríoe. Sínn í an adab.¹² Cao é an tairíbe éomí-íra, írparíán tinnom teann do beirí agam ím' póca 7 dá éuro punt aigíng, 7 anníam mé oul arí an adab, 7 neairí do beirí do gac írrealláirí¹³ íurí mheiríeadó mé éáineadó orí éomíarí na gcomíarían, 7 'gíeairíuio beag buiríe' do éabairíe íomí, 7 'taoiríbíuio íuaíoe' 7 'meanuigíge íeairííra' 7 'bíean-bíogá' do éaríad íomí,¹⁴ 7 é íógáiríe orí éomíarí an adabíng ná íaibí íingíngínn ím' póca? Má' arí a mairíeadó mairíeann gac adonne', ní hé mairíeadó na leantí ír gúatí leo do ééanám. Agurí má íré ínn mairíeadó gupí cuiríeadó bhiríng na mionn íomí-íra marí gheall arí, ír íuaíeadó le íad é.¹⁵ 'Beirí ré éomí teann an lá ééiríeadó 7 tá ré anoirí'—anadíng, ní híongíngadó oó íamí!"

(leantíarí de íeo).

TRANSLATION.

SHEILA. I don't know what did she do with the five little flags?

GOB. I don't know, Sheila, but it is my opinion that they got the outside of the door as quickly as the pair.

SHEILA. I should be afraid to touch them.

KATE. I heard that he made a goat of Thade of the Eggs.

GOB. He did not, but *it was how* he sent the broom beating him. He made the broom turn Thade out of the house.

NORA. Aroo, how, Gobnet?

GOB. 'Tis *how* they were all, the full of the place of them, gathered west at the house of Thade of the Eggs, and they playing cards, and there arose some disturbance between them, so that Michael said to Thade, "If you won't hush your mouth," said he, "I'll make a goat of you." "You could not do it," said Thade. "I could," said Michael. "Don't make any two parts of your best," said Thade. "Is that the way," said Michael. "It is," said Thade. "Let us see now what you can do." Michael drew a little black book out of his pocket, and there were red edges on the leaves of it; and he began to read it. At the end of a while he stopped, and he looked at Thade. "There is only one danger in the matter, Thade," said he. "If the wind were to change and you a goat, I could not turn you back." "What, you thief of the black gallowes, why did you not tell me that at first?" "I am telling it to you now, and you have only got to tell me to stop in time." "Stop, then," said Thade. "I would not believe from the world that you could do it, but at the same time I do not object to let you be playing your tricks upon somebody else." "I'll engage," said Michael, "the broom will put you out the door if I bid it to do it." Thade looked at the broom. It was standing near the door. It was a fine heavy new broom. The company laughed when they heard the word. "You

could not put me out, yourself," said Thade, "and it is hard to say that you would make the broom do what you could not do yourself." "I could not put you out myself," said Michael, "and if you had a good stick, there are no four here that could put you out" (Thade's name was up since that day he beat the seven who followed him from Millstreet to kill him); "but I will lay you a wager now that that broom below will put you out." Thade provided his stick, and Michael spoke to the broom. Thade stood in the middle of the house. The broom rose and tried to strike him between the eyes. The stick was good and the arm was strong, and, upon my word, Thade defended his head and face, but it struck him in the feet, and it struck him in the shins, and it struck him in the knees, and it struck him in the thighs, and in the back, and in the ribs, so that bye-and-bye he did not know what was becoming of him. At last he screamed to open the door for him, and I promise you that he thought it too long until he was outside.

SHEILA. The hand that was in the broom was too strong for him!

KATE. That is a great wonder indeed! Maybe, if Thade got sight of the one whose hand was in it, the story would not go so cheap with him as it did. And look here on me, Gobnet. How could Seadhna's money turn into little slate flags, when it was not of little slate flags it was made?

GOB. How do you know, Kate, of what the man of the horns made it? Sure, the world knows it was not honestly nor lawfully he got it.

PEG. Whatever way he got it, it did not turn into any little slate flags, or, if it did, they did not stay in Seadhna's pockets. They were empty enough with him when he was getting the leather from Grey Dermott. He got the leather, and the wax, and the thread, and he turned his face home; and I promise you that the pride was taken out of him clean.

When he arrived at home, and he weary and worn out, and heavy-hearted, and when he saw the chair and the mallivogue and the apple tree, and thought of the three beautiful wishes that had been spoiled, a bitterness and a vexation and a trouble of mind came on him, so that he was not able to taste a grain of meal nor an apple. He threw himself into the chair because he was tired, and it was short until he fell asleep. The poor fellow spent the night there. When he opened his eyes the day was just rising. The cold was after going nearly through his heart. He was awake for a little time before he thought of the purse and of the Black Man, and of the whole of the adventures of the previous day.

Not sooner did he move himself than he felt the load in the pocket of the vest. He put in his hand. What would be there but the purse! "Wisha, did any Christian ever see such work as that?" said he, and he drew it out. He put a hand into the pocket of his breeches. The two hundred pounds were there without excess or want. "Well!" said he, "if that much business has not beaten all that I ever saw of wonderful things! It could not have been in my possession unknown to me! Search? There was not searching until it! Anything but to put my fingers out through the corners of the pockets! Empty? They were as empty as — as empty as ever they were! and that was enough for them. They could not have been more empty. Well, then, where was the money while I was searching? Where did it go to? Where did it stay while it was away? Who brought it back? What is the meaning of the business? That is the question. There is the difficulty. What good is it for me to have in my pocket a plump, heavy purse and two hundred pounds in cash, and then I to go to the

fair, and it to be in the power of every *sprallereen* of a thimble-man to abuse me before the neighbours, and to call me a 'yellow little shoemaker,' and to reproach me with brown 'theevens,' and 'stout awls,' and 'strong-smelling shoes,' and to proclaim it before the fair that there was not a penny in my pocket? If it is on his bargain each man lives, it is not the bargain of the children they usually make. And if that is the bargain that the virtue of the relics was put upon me on account of, it is a poor thing to speak of. 'It will be as plump the last day as it is now'—upon my word that is no wonder for it."

(To be continued.)

NOTES.

¹ 'Taob amuig de 'n uopur, outside the door;—oe uopur, out of doors.

² See Mr. Fleming's article on Gabáil in May.

³ That is, "don't stint your endeavour, do your best (or worst)."

⁴ Also *peicimír*. ⁵ Better than *ar* a *billeogair*.

⁶ Began, set to. Stronger than *éorui*.

⁷ Better than *cum é tharbaó*; *cum* governs a genitive, and I have always heard old people say *cum mo tharbaéa*, *cum mo buairte*, *cum a gceúirte*, rather than *cum mé tharbaó*, *cum mé bualaó*, *cum iao do éiríó*.

⁸ Not *ar an rguair*. ⁹ *é rin* would be inelegant.

¹⁰ Spent; general in this use. [A *beata do éabairt ar*, to spend his life. *Cuig bhoir-ghaoite an dháir.*]

¹¹ Interval.

"Ceirto uaim-re gan uaim gan aza gan ppár—
Cia an uaim do fuair buaéail mhic Ohonn-
éada báp?"

"Fuair fuaradair a éluara a éora 'r a láma,
Sin í an uaim do fuair buaéail mhic Ohonn-
éada báp."

¹² A knot in wood, a difficulty.

¹³ A mean little miserable fellow.

¹⁴ To throw in my face, to "cast up" to me.

¹⁵ *Suapac le ráó*, "no great things."

peasair ua laogaire.

CORMAC ÓG.

Bí an gman ag tairneam air arís doosa¹
7 leanb ag bailuigead² rleagán³ air bhuac
an éuam. Bí a mácair, láim léi, ag cup
buimpéir⁴ air rtoea, 7 gan glóir ná gea-
pán ag bhuicéad cuinnir an tpiénóna raín-
paró déc liúg na bpaorleann⁵ ag eiteallairg
'ran aepi ór cionn na mara, agus anoir 'r
airí taorgán ráile⁶ ag daímar 'r ag gáirne
amear⁷ gaimme 7 mion-éloc na tpiága, mar
pinneavair ar fead míle míle bliadán. Bí
paorleann gob-éar⁸ 7 cuoir glar timceall
a muiníl óa goiraó féin. ar báiri cpiége.
Cuiri ré goic airi féin,⁹ do leat ré a rga-
táin, 7 do cuiri ré rghiead com geur ar,
guri baínead ppeab ar an mnaoi.

"Oia linn 'r Muir! cao a cónnaic rí?—
a leanb 'ra' b'faiyige dá m'caó, 7 a c'raob-
folt leat'ce ari báyri na tuinne.

Ail-i-lu! 'oo buail rí a b'ara, 7 'oo nóir
mná buile 'oo léim rí 'ra' b'faiyige as
iayriaró a hingine 'oo 'raoraó. Ó, an
iongnadó tair iongnadóib an 'oomán,
iomao g'ráda má'ari dá leanb! Ní
comuip'eari an g'ráda 'ro go b'ruinne an
b'ráda. Níoi b' f'érioi oi aon buille amáin
'oo f'nám, aét ari a f'on rin 'oo punne rí
iayriacé. Cabairi! cabairi! tá rí féin dá
bá'caó leir an m'gin. Mo leun 'r mo éúma,
rá éeann nóimic eile beró r'ao ariao 'ra
c'rao'gal eile! 'Do leir f'aoileann an
muiníl glair r'gheao g'eui ari' ar, 7
éualaró buacailil ós a bí as iay'gairieacé
'n-a c'oraó fá binn na c'réige an r'gheao 'ro,
7 m' an am ceurona liú'g b'rónaó na mná.
Cúl! cúl! tóg leir an mbóro 'oea,' 7 a
C'orumaic Óis, gab 'oo maroe páma go c'rieun
tiu'g,⁸ marí tá dá anam a g'contabairie báir.
Bí C'orumaic Ós ari l'á'airi 7 éuaró ré fá 'éim
na mná, aét o'impig⁹ r'iri ari gan í féin 'oo
bac aét an leanb 'oo 'raoraó. F'airie go
b'rád,¹⁰ a C'orumaic Óis, 'oo éailir an leanb
an iayriacé 'ro, ó éuaró rí f'aoi, aét marí
'oo b'airéú¹¹ bí ré fá uirge 'n-a oiairó, 7 rá
éeann nóimic bí b'airió'g aige ari a caol.¹²
Le r'gub¹³ eile bí rí m' an c'oraó, 7 g'neim
ari g'ruais na má'ari aige marí an g'ceurona.
Náir m'ea'aró 'oo éuirle c'rieunmair neair-
mair go b'rád, a C'orumaic Óis!

O'fár C'orumaic Ós 'n-a ó'gánac, 7 Una ní
Súillioabáin 'n-a b'ruinnil¹⁴ é'raobairé áluinn.
"Náir éuirig'ró 'oo c'olpa¹⁵ go 'oeo', a C'or-
maic Óis," a'oirieao na f'ean-'oaime as
punnceao an c'ior-bó'airi. "Mo m'ile
g'neann¹⁶ tu," a'oirieao curo eile acu, lá
comó'itair na g'camán, 'nuairi a c'ó'gao ré
an lia'róro amear'g na n-iománaró'ce, 7
éuirieao ré an báirie o'ria i b'rao'nuirle liú'g
á'airi 'oo éuirieao na c'noic.

'Nuairi a f'érioeao an g'airb-f'ion, 7 an
lion iay'g'a amuig 'ra' muir, ní p'airb iay'g'airie
ba dáime ná C'orumaic Ós. 'Do éloir'f'ea ari

gac taorib an c'riormairig¹⁷ 'ro, "Mo laim
'oo m'airgao, a Una; i' b'rieas an f'eari
calma a'á ao' c'omairi, aét i' r'íú éú é marí
nuac'airi."¹⁸

Aon lá amáin o'ériug an g'ruan go glan
c'ait'neam'ac ór cionn á'iro á'oa 7 m'ear
Una éuirie 'oo éabairie c'airina an éuam
éum O'rioma Móirie, marí a p'airb capia a'ci.
'Nuairi a c'onnairie C'orumaic Ós an dá bá'ó'iri
'gá páma c'airina an éuam, bí f'onni ari oul
dá c'rieoir'gao, aét oubairie ré leir féin,
"Tá mo c'ioróe i n-aom'f'eaét léi, aét ari a
f'on rin, beróeao 'oaime as caint náir c'ó'iri
'oam oul dá tiúnnlucan¹⁹ éum a capia f'ó'f.
Seac't'main beas eile, a c'érle p'uin, 7 beró-
m'io ariao o'aoon f'eoil amáin le c'ongnam
na c'riónó'ioe." Bí Una as m'f'eaét uairó
le gac buille dá 'ocugao na bá'ó'iri'oe.
"I' f'aoa liom go b'p'ill'f'iri, aét go 'ocugao
'Oia f'lán tu; tá an lá go hálumni 7 an
f'airig'ce ciúin," ari f'eir'ean. An c'riac'hóna
ceurona bí Una as p'illeao. Bí an uain
c'om ciuin go m'beuirpá c'oinneal ari l'apao
cari báyri c'noic. Bí eunlaie na c'írie as oul
éum ruam a g'coill'cib c'no, 7 eunlaie na
maria as g'rá'gairiaig²⁰ 7 a' 'oamair ari a
c'érle, an g'ealac as éirig'ce gan f'muit 'ra'
'oomán c'oiri 7 r'gáil éuim Ceac't'am a b'f'ao
amac ari an b'f'airig'ce. Fá éeann leat'-uairie
an élois, c'áinic r'gamal²¹ ari a'gairó na g'eal-
aig'ce 7 'o'p'ic'ao'ar ari an r'p'éri. 'Do c'ogairi
an g'aoé anairi ari o'úir, 7 an'p'rin 'oo c'of-
nuig rí ari c'riónán. Bí an 'o'oir ari
leac'ao i n-á'ro á'oa, 7 teime g'uirig'ce²²
as bla'omaó²³ 'ra teinnceán²⁴ marí c'o-
mair'ca 'oo n báo. Éualaró an má'airi
c'riónán na g'aoite, aét níoi éuiri rí f'uim
ann ari o'úir. Éualaró rí f'uam 7 f'ot'riam
c'iar c'ear. "Ta c'ó'imeac'a éugainn," ari
r'iri. Fá éeann nóimic 'oo p'rieab a c'ioróe
'n-a cliaib 'nuairi a c'onnairie rí r'planc
'oeairig'-ruao 7 éualaró rí r'riann ó'n b'f'airig'ce
marí éuib'raó ull-p'éri'c uac't'mair éigin 'oo
ó'uir'oeac'aróe go hobann ar a ruan. 'Do
b'ic an t-an'pao c'p'io an g'coill, lúib bile²⁵
leamuin²⁶ a éeann 'r 'oo g'eairán ré le neairc

na gaoite móire; 7 annrín do ríam 7 do
rísóile an éadai 'n-a dá leir é. B'í an
faihyge anoir ar oearg-buile ag caiteam
cubhráin b'áin ar tír. "A Rí na Ciuinne,
raoi m'ingean! 'ar' an mátaí b'óct. Rí
rí arí reáit falla fá óein tige Cómairc Óig
ag bualaó bar—" Cá b'fuilí, a Cómairc
Óig? cá b'fuilí?" Cá b'fuilí re, mo leun?
éualao ré an t-araó com luat leir an
mátaí. Tá a éoiac 1 n-aécomairí do'n
báo anoir. O m'anam! 'oimpuig an tonn
uaébdáic rín an báo beul-fúite. Tá an
bean óg 7 an dá báoi arí faoi uirge, tá an
éoiac ag rínáin fóir. Mo gheann do éuirle
a Cómairc Óig! tá gheim agat ar láim do,
griáda 7 beirí rí 'ra' éoiac fóir. Iarriac
eile—rín é—go mbuairíó D'ia leat! Tá
do griáda iní an éoiac anoir. Seacáin!—
éugat an tonn buile rín na munge gile!
Éirí le n-a pórtam ar an mbóiró éle!
Tabairí o'agairí uirí, a fíri neamh-
eaglaig éirí. Tá an éoiac ag cur ar
báirí na cuinne. Ó a tigeama! do b'uir
an tonn 'ra' láir, 7 tá an éoiac 'n-a
hioctairí. Tá tonn níor mó fóir anuair oirí.
D'ia leat, a Cómairc Óig! ní éiríeóairí go
b'iuinne an b'ráda. Táim rplanc do b'ain
ruaim ar na cnocairí 'r do lar agairí na
maria,—an rplanc úo do b'uir an bile lea-
mum. Connairí fearí leir an rólur ro cat
Cómairc Óig leir na tonnaib. "Olagón," arí
reiríean, "faipe go b'ráit, tá an beirí acu
b'áiríe fá'n am ro!" Éualao an mátaí na
focail ro, leir rí gáirí beag, gáirí,
gheannmairí airí, 7 do rceinn rí uairí le
r'ghero. Do rceinn rí le copairí fáit éirí
an gcoill, ríor coirí b'ruaie na faihyge, a
g'ruaig do bí arí ríleat léi a r'éreao ag
an ngaoit.

Maégaíam éinn m'ara.

[Tuilleao.]

NOTES AND VOCABULARY.

¹ áro doóda, named from Aodh, one of the powerful clan of the O'Sullivans of Dunkeron. Ard Aodha Castle, standing on a promontory, was a stronghold of Domhnall

O'Sullivan, prince of Beara, the famous chieftain of the Elizabethan wars.

² Shells. ³ Vamp.

⁴ f'aoileann, a gull, *fem.*, often applied in a complimentary sense to maidens in poetry. The form f'aoileán is a derivative, perhaps more correctly f'aoilleán, for f'aoilneán=f'aoilneán.

⁵ Taoráin fáile, wavelets of brine.

⁶ Chuirí ré goic air féin, he inclined his head to one side.

⁷ Starboard. ⁸ Tuis, swift.

⁹ Entreated.

¹⁰ Faipe go b'ráit, alas!

¹¹ Otter.

¹² Waist.

¹³ A snatch.

¹⁴ Maiden.

¹⁵ Calf of the leg.

¹⁶ Delight.

¹⁷ Whispering.

¹⁸ Spouse.

¹⁹ Or tinnlacan (tinnlacul and tinnlacul formerly), accompanying, escorting.

²⁰ Cackling. ²¹ Cloud; neul is now generally used metaphorically, as in neul coailta, a wink of sleep.

²² Gen. of g'uiréac, pine; g'uirí, gen. g'uirí, has same meaning. ²³ Blazing. ²⁴ Hearth. ²⁵ A large tree, a solitary tree. ²⁶ Of elm.

seagán mac séarctais

agus

an fear-síde.

An tan bíor-ra ag obairí anra' m'anaé¹
éirí anníro, níorí b'áil liom gan teac
a-baile ag cuall arí m'áiríe gac aon oiríe
Satairín, cé go mbínn cuiríeac go mairí
uairíeantaca² t'réir obairí na reáctmune,
marí tá a bíor ag cáic cao é an raáar oiríe
bíorí ann. Acé bíorí teann ríeáin téagairíe
—bíorí com ríugín le coll 7 com cuairí le
cuiríonn 'ra' t'raogal úo. Ba marí a céiríe³
me an uairí úo le cuiríeac 7 le b'uirí nó
inneoin an gáda(nn).

Seao rí oiríe! do bíorí ag teacó anraí
aon oiríe Satairín amáin, 7 é 1 b'rao amac
ran oiríe, 7 me im aonairí. Do bíorí ag
teacó a leirí an reanbóirí acá ór cionn na
cuairíe, nuairí do táiríe an-óirí agam 1
ngal tobac. Do éairíeagairí mo ríora
amac arí mo ríora; 7 anníran do táiríe
re im éiríe ná mairí aon fáigáil arí rímol
teiríeac agam—ní gábaó óam cuirí 1 n-ríul
óirí ná mairí na "círíníe larríac" ro com
raoi ná com ríoiríeairí⁴ ran am-ran 7
ráro ríao anoir. "Mairíe banacán arí an
raogal," arí-re m'iríe liom féin, "1r m'iríe
bíonn teiríe go leóirí agam nuairí ná
teairíeagann rí uairí, 7 ná reuríann

orim?" aipre mire, dé shó,²⁰ maí nái máit
liom don rgeinn a baint aipre. "Tá fan
go máit," aipre mire liom féin, cé nái
innreap piuc si-re, 7 níos déimeap an
rgeul-ro d'aipre u'éinneas go si anocht.
Sin ciú mo rgeíl síb, 1 gcár naé don
ionghaé "Gac donnió maí atá 7 Gleannát
maí a bpiul."

¹ Μίανασ, a mine. ² ΰαρπενταδα, an earthenware jar. ³ Μαρ
 αέστε . . . νό the same . . . as. ⁴ ποριβεαήαι, plentiful. ^{4A} Οπμ αμαρ, coming towards me from the
 west, αμαρ οπμ, on my back (load). ⁵ ας κυρ βόεαρ
 η, travelling fast. ⁶ Τοιγς, on account, by reason of.
⁷ Κοιρ αηρ κοιρ, step for step (of two travelling together).
⁸ Ο'η υαρ γο, since, seeing that. ⁹ Οο ήπυαγ γο, I
 guessed as much but said nothing (*iiz*. I pinched myself but
 didn't hurt). ¹⁰ Κοιρσίμ = κοίρσίμ. ¹¹ Κομνεάιτ =
 κομβαίτ or κομβαίμ. The verb κομβαίμ is now
 changed in most places, if not universally, into κομνίμ
 or κομνίγμ, infin. κομνεάι, κομνεάιτ (τ).
¹² Σηροίεαμαρ = πόνγαμαρ. ¹³ Πινμυρ, gable end.
¹⁴ Ραζαο for παζαο. ^{14A} Οιολαάν, selling (business),
 ιολ, selling (act). ¹⁵ Σαλλάτα, decent. ¹⁶ Τοιρ, great
 noise, pursuit; never 'search' as in Connaught. ¹⁷ Σγαυρ
 ουρπεαδα, a thicket of brambles; ουρ, a briar,
 ουρπεαδα, briars, brambles. ¹⁸ Τεμε έρεαυαδ, sparks
 caused by horses galloping quickly over stony ground.
¹⁹ A term of endearment applied to all, young and old.
²⁰ Οέ ένό, jokingly, in a jocose mood.

σέamus o σέασηοηα.

Dia linn ! Dia linn a' r Muir, a' r Eoin
 bairte ! These familiar interjectional
 phrases used after a person sneezes have
 their counterparts in many European lan-
 guages, certainly in German and Spanish.
 I am informed by Dr. O'Toole, of San
 Francisco (an ardent admirer of Irish music
 and of all things Irish), that the use of such
 expressions seems to be traceable to a
 Papal Encyclical issued centuries ago. An
 epidemic, something like influenza, was
 raging over all Europe, and the Pope of
 the time, while directing certain public
 prayers, advised that a short ejaculatory
 prayer should be used on any manifestation
 of the usual symptoms—sneezing.

Ἡμεῖς ἀνὰ τὰ ἑσπέρια. In the old days
when the parish tailor travelled from house

to house, he, in taking his meals, always, with the modesty of the Irish stranger, left some uneaten.

Chuirfeadh fé cora cionn fé na ceapair. He'd put wooden legs under the hens. Said, in irony, of a person who thinks himself very smart.

Chom riomhaon le luagarín píobaire. As idle as a piper's little finger. The six keys of the pipes are worked by three fingers of each hand, the little fingers and thumbs not being used. The thumbs serve to hold the pipes, but the little fingers have nothing to do.

Feapí solurmarí glan. A cheerful looking (*lit.* lightsome), tidy person.

Fás rúige na túrlinge roir tu ir an fálta. Leave room for a collapse (for the wall to fall) between yourself and the wall, *i.e.*, do not go too close to danger. (Limerick.)

Ceirt agham oir:—

Munntí Baire an ghairí agh cairdeaní peiríe imbeul a céile, agh munntí Baire na móna agh péireadh rúta. (Limerick.)

A riddle:—The folk of Ballingarry (town of the garden) spitting in the face of one another, and the folk of Ballinamona (town of the turf) blowing on (*lit.* under) them. [Coicán púdaríe ar éimí.] Another way of putting a riddle is: roo 'na éomair oir, let this be a riddle on you. (Aran.)

Oileamant na lachann fíodain. The rearing of the wild ducks. Said of attempting to educate wild children. Education thrown away.

Má'p. roiré, ní roiréallach. If it is dark, it is not inhospitable. Said to a stranger guest who had complained of the darkness of the house.

Seachtmham ó Dóinnac na plaitín, Dóinnac na bpoitín méit. (Meath.) A week from the Sunday of the little rods (Palm S.) to the Sunday of the fat little pots (Easter S.). The collection of Easter eggs, which poor people were careful to make against the Easter Sunday breakfast, is called in Meath, even in English, the clúóós.

"Στριάεις ὁ ἐεῖλε ἐ," ἀπρὰ φερὶ λάρυ α' τρύρα. "Pull it asunder," said (ironically) the man in the middle of the blanket (to those on each side of him).

Σῖο ζαοῖτε, a whirlwind, such as produces waterspouts or raises high columns of dust. These effects were attributed to the fairies, and the word σῖο is the old σῖο, the fairy mound. Σῖο ζαοῖτε is then the mound of wind, the invisible fairy mansion, travelling across the country, and causing the whirl. Such a wind is also called, in Connemara, ζαοῖραδ τινέαλλ.

It used to be supposed that any man who rode a white horse "had the cure" of the chin-cough; and the good bean an τῖζε would run out to accost such people:—

Δ ἦν α' ἀπαρὶλ βάν

Καὶ οὐ λειγυρῶν ἀν τρυοῦ?

The answer of one is hardly worth recording:—

Καὶ εἰς αἱ βῆαον μεαῶζα,

'S γο ὡταγὰρ ἀν τρυγῖο λειρ ἀν ὡτρυοῦ.

Ἀτά ἀν βάρ αἱ πνάνι ἀν ἀμοῖεανν. Death is floating (=visible) on his skin. (Limerick.) "Ἀτά ἀν βάρ ὡτ, ἀ Σεαζάν." ἀπρὰ 'n τρεαν-βαν λε n-α φερὶ, αἱ γο ἀ εἰοῖεανν λεατ-ῖζοῖτε τρι εἰρ ἀν ἀοναῖζ. "Μά 'τά πέιν, ní h-é ἀν εἰτο υαῖρ ἐ," ἀπρὰ Σεαζάν. (Clare.)

Ἀτά ἀν γοῖτα ἀν γυῖ ἀν ἀν ἀτ ριν. Famine is brooding on that place. (Clare.)

Νίον μεαρά μω α' μαρβόαδ τῖ 'νά υπέρυ πύντ οἰα. Anything that would kill you is not a bit worse than a shot of a pound of wool. (Limerick.)

Νί ῖγελ ῖγελ ἐ, ná φάτ βῖεῖζε ἐ, ná οὐβαῖτ βαν ἰομ γο οὐβαῖτ βαν λέι ἐ? (Limerick.)

e. ο'ῖ.

PROVERBS AND SAYINGS— (CONTINUED).

From North Cork (D. J. GALVIN, Glashakinleen N.S., Newmarket):—

- I. Φερῖεανν α' εἰμυρῖο ἀν ξαοῦ.

Rain that will calm the wind.

2. 'Do buairfeadh bean ari muic, 'r oo buairfeadh muc ari donach.
A woman would get the better of a pig, and a pig would get the better of a fair.
3. Ma 'r maic leat oo gho beic deanta go ceart, dean fein e.
If you wish your business to be done properly, do it yourself.
4. 'I' fearr beic ad' donam 'na i n-gho-cuirtheachta(n).
Better be alone than in bad company.
5. Ni beag oo duine gan cuir, de cum, e fein.
One's self is not a bad hound (not little of a hound) for one without a meal.
6. 'I' fearr beic ag loig bho na ag loig goile.
It is better to be in search of food than of appetite.
7. Ma 'r mian leat rgeul oo cuir amach, mair mar pin oo mnaoi e.
If you want to publish a story, tell it to a woman as a secret.
8. 'Nuair eiriardeann an t-rlat, 'r deachai i lúbad.
When the rod hardens, it is difficult to bend it.
9. A buscaill, beoiri busairca go bpoirfai,
'S an uairi pin beoiri busairca oo dochan.
My lad, you will be troubled till you marry,
And then you will be troubled enough.
10. Maighitir i goile gan i ghan!
A schoolmaster without a knife!
11. Fappar ubla ari.
Apples will grow again.
12. Na caic amach an t-uirge palac go bfaigad tu irteac an cuir glan.
Don't throw out the dirty water till you get in the clean.
13. 'I' luidemair an t-anam, mar duibhair an t-ailliun, 7 e ag iut o'n nghanndal.
Life is precious, as the tailor said when he ran away from the gander.

(To be continued).

NOTES AND QUERIES.

(86). In Vol. 5, No. 6, Notes and Queries 33, mac Léiginn ingeniously suggests that the particle *a*, before cardinal numerals used without a noun following, is really the possessive *a*, "her," "its," referring to *the hand*, and to strengthen his suggestion he states that "the particle does not occur before any numeral higher than 10, the number of fingers on both hands." Now, if mac Léiginn lives among Irish-speaking people, he will find that any one who says a cúig or a hoct will also say a cúig veug and a hoct veug. The particle is so used before higher numerals than 10 by Keating in his *Foras Feara*, both in his own narration and in one at least of the *pann* he quotes. If this particle were really identical with *a*, "her," in reference to *the hand*, would it not be as incorrect to say a hoct as a hoct veug, inasmuch as not even any *one* of the hands of the famous *paorung* Ó Bhuir's children is said to have had eight fingers? It seems to me that the particle has no more than a euphonic, or perhaps slightly emphatic, use.

FINIAN LYNCH,
Kilmakerin, Caherciveen.

[It was well known to me that a hoct veug, a hoct píceao, etc., are in use. This does not affect my suggestion, as the numeral which follows *a* is not above 10. The words *veug*, *píceao*, &c., are not corporate parts of the numeral, as appears when a noun is used, oet mbliadna veug, oet mbliadna píceao. *píceao* is the genitive of *píce*, and *veug* is probably also a genitive. If such phrases as a píce, a ró píce, a ceur, a mile, were found, they would go to disprove my suggested explanation.

The second objection is more serious. It implies that if *a* be the possessive adjective, it should be plural when 5, the number of fingers on one hand, is exceeded. However, I would point out that then, as below 5, the counting is done on *one hand* only.

A further confirmation of my idea is found in such phrases as ó n-a veicé, i n-a veicé, etc., which I have often heard.—M.L.]

(87) See Vol. 5, No. 6, p. 91, Note 37. In South Kerry we have the phrase, "Chongbais ré an teanga dearg ar," "He kept continually urging him." This, however, could not be the meaning of *teanga dearg* as in the note.

FINIAN LYNCH.

(88) See Vol. 5, No. 7, "An Unexplored Region." 3. In this locality *ari gabaí* (not *geabaí*) = frantic. 4. *bután* here = accident (ironically). 5. *tonacac*, closing the eyes, mouth, and nostrils of a corpse after death. *tonac* gan *tonacac* ari, a violent death to him! 7. *foear ag a fúroar*, a "fussy" hurry. Can there be any connection with *foearagac*, act of bathing? 8. *garraibac* is here *garra buac*, annoyance. A friend suggests *cor a buac*, a twist of his cranium. 9. *pé yee-a an tige*: I always understood this as *pé iadac an tige*, under the enclosure of the house. 10. *bhi pé ari* (not *aei*) *ag*, he had no alternative. FINIAN LYNCH.

(89) See N. and Q. 46, *ir t-rom i an ceair i b-ao*. The equivalent here is "caora móir uan i b-ao," a lamb (carried) far is (as heavy as) a great sheep.

FINIAN LYNCH.

(90) Will any reader explain "Táim i n-umair na hamléire," meaning "I am in an inextricable mess?"

FINIAN LYNCH.

cáinead na mban 7 an ceann eile ag á molaó. ag
reo mar chiochnuigeadó ag ríle a molta :

agur naé le gean oo mhuirpe
Do éurpling Crioite 'na elias?

an uair bí an fíreádeó ro chiochnuigeó aige, oubaire
re ná feacair (faca) ré ruah i n-aon ceangla éirim ba
breaíó nó ba bhioímaire focla ná reo. i n-a óiaro
rín go léir, oo glacamar coimairle le ééile, 7 oo
foerpuigeamar ar mhóó gnoéa i n-agaio an traimparó.
bhí cnuinnuigeadó ag an gcoimairle nua, oíóóe eile
'n-a óiaro rín, 7 marpuigeamar ar éuairpiz gnoéa na
blaóna oo éur ag eimall ar ár gcoirpóib. ar fuo na
Cunntae. Oo éinneamair, leir, ar oíóóeannair
gáeóealaóóa oo beiré agairn i rué na blaóna, 7 ip é
paorupiz ó laozáire, uóóar "Sgéaluríóeáóa na
muhan" an ceuo ouine éorínóóar na hoiróeanna rín
le hóráio ghaeóealaíaz, 7 beiré ceol 7 ábráin agairn
mar an gceaoana. bhí coimóáil eile agairn mar gáall
ar éuairp oo éeapamar oo éáóaire ar Cheann Tuipé
éum cpaóibe oe'n "Chomparó" oo éur ar bun ann.
bhí gáe nío péiré ulláir agairn i gcoimair na cuairpoe
rín, Oia Doimnaíaz, an reiréad lá beug oe mheiréamh,
7 oo éuairó ceirpoe oaoime beug o'ár gcuimannóóirib ag
eimall ar ár gcoirpóib ann, an lá rín. Tháimz
buróean éeoir ar an mbairle amad óá míle oe'n bóéar.
éum ar noaoime oo éionnlacan iréaó go Ceann Tuipé,
7 bí bailluigadó móir oaoime cnuinnuigeó fá n-ár gcoimair
i reomparib na b'péar nóg ann, an uair oo f'wóóeamar
an baile rín. Oo bí an tríaé tréiréad rín, Doimnall
mac áib, 'ran éaóoir ag maígluigadó na coimóála, 7
rúil oo r'gairpóar le ééile, éug eimpóeall oeiré noaoime
ar f'óiré a n-anmanna r'íor éum beiré 'na gcuimannóóirib
oe'n épaóirib nua. Ir oóóa go raíamaoirpoe fá óéim
móráin o' áiteannair eile i rué an traimparó ro, 7 acá
rúil agairn go mberó Cunntae Chorpóazge ar an
gcuinntae ip reáirp f'uiréamh ar fon na gáeóilge ar
élar na héiréann.

An Ceuo Cumann Og.

LISANORAN N.S.,

DRUMGRIFFIN, GALWAY,

22nd June, 1895.

SIR,

Under the guidance of our teacher, Mr. O'Flynn, we have established a juvenile branch of the Gaelic League in this school, to be called the Annadown Branch. Members were enrolled, and officers—including president, vice-president, secretary and treasurer—elected on 13th May. The duty of treasurer is to take charge of books, etc. It was decided that no one be elected an officer who has not secured at least one pass in Irish. Meetings are to be held at least once a month, and officers elected quarterly. All the pupils in fifth and higher classes are members—the list of names is on back. We work under the teacher's directions, who assists us as much as possible, and gives us the use of all his Irish books; he also shows us letters written in Irish occasionally.

We trust that similar branches will be started in other schools, and that the work will go on till we have at least

as many members as the "Weekly Freeman Fireside Club." We would send this report in Irish, but we are not well able to write it, though we can read and transcribe fairly; this is not to be wondered at, as in a district like this we are not able to write English correctly. However, if you can give a corner for our reports in the GAELIC JOURNAL, we will try to send in future short reports in Irish.

HONOR LEONARD, *President.*
JOHN NEWELL, *Vice-President.*
JOHN KEAN, *Treasurer.*
DELIA FAHY, *Secretary.*

The Editor, GAELIC JOURNAL.

ANNADOWN JUVENILE BRANCH OF THE GAELIC LEAGUE.

NAMES OF MEMBERS.

Honor Leonard, President; John Newell, Vice-President; Delia Fahy, Secretary; John Kean, Treasurer; Ellen Staunton, Bridget Cavanagh, Julia Ruane, Honor Ruane, Bridget Fahy, Ellen Burke, Mary Hannon, Mary Kean, Bridget Goaley, Honor Leonard, jun., Bridget Forde, Anne Keane, Celia Henely, Bridget Mulryan, Margaret Browne, Catherine Goaley, Mary Leonard, Celia Cahill, Celia Ruane, Bridget Newell, Mary Fahy, Kate Grady, Kate Moran, Michael Mulryan, John Hannon, James Molloy, Thomas Staunton, William Leonard, Patrick Newell, Joseph Kean, James Forde, Philip Connor, Paul Newell, Patrick Duggan, Bartly Hynes, Patrick Forde, Willie Dooley, John Hannon, jun., Michael Burke, Richard Flaherty.

GAELIC NOTES.

The *Galaxy Pilot* gives a piece of original Irish every week. A translation of the dramatized *Colleen Bawn* is at present appearing in its columns.

Our readers will be pleased to learn that Mr. David Comyn, first editor of the GAELIC JOURNAL, will shortly contribute to its columns a series of papers of great interest to Irish students.

The Rev. P. O'Leary, P.P., Castlelyons, has now in the press a booklet dealing with the use and construction of the verbs *is* and *óó*. The treatise will be invaluable to students.

Judging from the opening article, the series of papers on the *Religious Songs of Connacht*, by Dr. Hyde, in the *New Ireland Review*, will be of deep interest to students of Irish literature, and will probably attract many fresh minds to its study.

Those engaged in the Irish language movement in Ireland will not allow even the excitement of a great political crisis to divert them from their aim or from their work. On that aim and in that work they are of one mind. The issue before them is no trivial one, and they will not belittle it by subordinating it to the issues that chance at

the moment to have a greater hold on public attention. When the air clears again, the cause of the Irish language will be all the stronger for having been steadily upheld throughout an adverse hour.

As will be seen from their report in Irish, a large deputation from the Cork League attended at the formation of a branch in Kanturk. The chair on the occasion was fittingly occupied by that veteran of the movement, Mr. Daniel McCabe, of Banteer, whose lifelong labours are destined to bear abundant fruit. The Young Men's Society of Kanturk have joined heartily in the work. Our Cork friends are now planning their next expedition. As the report shows, they have just ended a most successful year. Mr. Jerome J. Murphy, who presided at the meeting which terminated their first year, gave a most encouraging account of the position of the society.

The members of the Cork Gaelic League have devised an excellent means of self-instruction and self-entertainment, in circulating among themselves a manuscript journal in Irish, to which different members contribute pieces of interest. We have before us some sheets, reproduced by a copying process, containing a curious anecdote by "an buacallán;" two religious páinn from *Donnchad pléiminn*; a page of idiomatic and curious phrases explained by "Seanóin;" an ingenious diagram by Father O'Leary, of Castlelyons, showing the use and meaning of the Irish adverbs of position and motion; and an anecdote of *Cathair na Mac Caba*, by *Orbóirn ó hAngharrán*. We are informed that a number of spare copies can be sent to persons forwarding a stamped envelope.

Books of instruction in Irish are kept for the benefit of tourists at the Portsalon Hotel, Portsalon, and at the Royal Bay View Hotel, Killybegs, both in Co. Donegal. This is owing to action taken by the Committee of the Gaelic League at the instance of Dr. St. Clair Boyd, of Belfast. Dr. Boyd and Mr. R. Welch, Belfast, the well-known photographer of northern scenery, have specially interested themselves in this matter in the North. The hotels in the South and West are being also invited to keep Irish books, and it is hoped that many will do so. Many of the summer visitors to Irish-speaking districts will thus experience the peculiar fascination of the Irish language, learned under the most favourable circumstances, and an advance will be made towards what is the one thing most necessary to the success of our movement, the creation of a sound sentiment of respect for the language among those who speak it.

As will be seen by a report in this issue, a juvenile branch of the Gaelic League has been formed at Annaghdown, Co. Galway, by Mr. John O'Flynn, National teacher, Lisanoran N.S. Drumgriffin. Another juvenile branch has been formed by Mr. James Garvey, Cloghanover N.S., Headfort, Co. Galway, but no formal report has been as yet received. The creation of these juvenile societies is a very simple matter. It consists in assembling all the pupils in a school where Irish is taught who have obtained a pass in Irish, and getting them to elect their own officers, and to meet thenceforth periodically for the cultivation of the Irish language among themselves. This move was originated by Mr. Thomas Hayes, of the central committee of the Gaelic League, and its extension and

future care has been delegated to that gentleman. We hope that many teachers will emulate Mr. O'Flynn and Mr. Garvey in forming and watching over juvenile branches, and that the friends and supporters of the movement will find opportunities of encouraging the youthful societies in a work so promising of valuable results.

THE CLEAVER MEMORIAL FUND,

Instituted in memory of the late Rev. Euseby D. Cleaver, and to carry on his system of prizes for the promotion of the teaching of Irish in primary schools. Committee: Douglas Hyde, LL.D., Rev. E. O'Gowney, M.R.I.A., James Casey, Thomas Hayes, Martin Kelly.

The committee has now taken charge of the fund. All communications should be addressed to the Hon. Secretaries (Messrs. Casey and Hayes), Cleaver Memorial Fund, 57 Dame-street, Dublin. All remittances to the Fund should be crossed and made payable to the account of the Cleaver Memorial Fund, National Bank, Dublin.

The following subscription was omitted from the last list in *GAELIC JOURNAL* :—

Cornelius Manning, hon. treasurer, Philo-celtic Society, Brooklyn	1 dollar
Per <i>Catholic Times</i> , Philadelphia—	
Philoceltic Society, Philadelphia	75 dollars
Rev. Philip Grace, D.D., Newport, Rhode Island, per Rev. T. E. Ryan, President, Rhode Island Irish Language Society	10 ..

The total amount now subscribed is £69 5s.

THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

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Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, *Chicago Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to Mr. John Hogan, 8 Leeson Park-avenue, Dublin, and made payable to him. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for the sale of the Journal invited.



No. 5.—VOL. VI.]
 [No. 65 OF THE OLD SERIES.]

DUBLIN, AUGUST 1ST, 1895.

[PRICE 6D., POST FREE.]

EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form : see advertisements.)

NOTE.

Two difficulties confront a learner of Irish. One is the pronunciation. We have already treated of almost everything which concerns the difficulties of pronunciation, and in our future studies when we meet a word whose pronunciation is, even to the slightest extent, peculiar, we can refer back to the particular section in which such words are treated.

The second difficulty is the verb "to be." The old Gaelic language had resources which enabled it to bring out clearly the finest shades of meaning, and perhaps the chief of these resources is the verb "to be." By means of this verb we shall learn to express in crisp, racy form a great many common ideas which in English and other modern languages are expressed more rudely.

In this third series of lessons we shall not have need to introduce many new words. We have already given about 700 of the commonest words in our language, and these will be almost enough for our present purposes. For convenience of reference we shall continue the numbering of the sections from the last series of lessons.

EXERCISE XCIX.—(Continued).

§ 570. Adjectives with plural nouns have a plural form. Those ending in a vowel are unchanged ; as, *atá niall agur aic 'na bpeairib paca*. Those ending in a consonant add a in the plural if the vowel before the last consonant is a, o or u, as *móia, ápa, etc.* But if the vowel before the last consonant is e or i, the plural is formed by adding e ; as, *láiríe, maíe*.

§ 571. COMPOUND WORDS.

When two words are put together to make one (like English "grand-father," "newspaper," etc.), the first consonant of the second word is aspirated.

jean-aíai, grand-father, (*lit.* old-father)
jean-máíai, grandmother.
jean-jeai (*shan'-ar*), old man.
jean-bean (*shan'-van*), old woman.
jean-éapall (*shan'-CHop-ál*), old horse.
jean-píopa, old pipe.

§ 572. When the first word ends in n, and the second begins with o or t, there is no aspiration.

jean-tuine (*shan'-dhin-ě*), old person.
jean-tíi, old land.
jean-tuioin (*shan'-dyoo'-deen*), old pipe.
jean-teac, *Connaught* } old house,
jean-toig (*shan'-thee*) } "shanty."
jean-tuín, old fort ; hence Shandon.

§ 573. *Fuair mé jean-tuioin in mo póca. ná pás an tjean-tíi (tan'-feer) fóir, béiró mé ag tui leat. An bpa ca tú an jean-tuine fíor ai an aonac? Ní paca mé an jean-jeai, aít éannaic mé an tjeanbean. Atá Eudomonn aorta, atá ré 'na jeanfeai anoir. An bpa ca tú an jean-teac atá fuar ai an pliab? Ní'lio 'na bpáiríob anoir, atáio 'na mbuacailib láiríe. Fuair mo jean-aíai báy. Bú an báio beag agur an báio mói ai an oileán úio, atáio 'na mbáioib maíe. Atá mac óg ag niall, agur atá ré 'na buacail maíe, láiríe anoir. Béiró píopa agam i mbáiac, ní'lio agam iníou aít jean-tuioin.*

§ 574. John made this boat and that little boat outside on the lake, they are good boats, but they are not heavy boats. See the beautiful ship ! See the other ship coming in. Niall bought this mare at the fair, she is now strong, she is a good mare. They are not good horses yet, they are

young, but they will be strong. Will Patrick be a priest? A house, a wall, lime, a door, a window, light, a floor, a stool, a big chair, a spinning wheel, wool. Cormac made this ship, and that other ship outside, they are good strong ships, they are well shaped (a good shape is on them). Were you hungry yesterday? Yes, and I shall be hungry to-morrow. I am afraid, when I am going home.

EXERCISE C.

§ 575. If we wish to express the idea that a person *is often or is constantly*, instead of *atá* we use *bréann* (bee'-āN), as, *bréann an aimsirí te iní an tír ío*, the weather *is usually* hot in this country. In English as spoken in Ireland, or as we say, in the "Irish brogue," this word is translated by "bees;" as, *bréann an tpeanbhean tinn go minic*, the old woman *bees* often sick.

§ 576. We can say either--

<i>bréann mé</i>	<i>bréann fínn</i>
" <i>tú</i>	" <i>íbh</i>
" <i>íé, íí</i>	" <i>íao,</i>

or use the better form--

<i>bróim</i> (bee'-im), I do be
<i>bróim</i> (bee'-ir), thou dost be
<i>bréann íé</i> , he does be
<i>bróimro</i> (bee'-mid'), we do be
<i>bróí</i> (bee'-he), ye do be
<i>bróiro</i> (bee'-id'), they do be

The form *bróí* is hardly ever used. Instead of *bréann* the older form was *bí* (bee'), still used in Ulster.

§ 577. This form of the verb "to be" is called the *frequentative* form, as it denotes what is frequent or common.

§ 578. This form has the same construction as *atá*; as, *bréann an aimsirí fuar, ní bréann (vee'-āN)* *ílóra aó obair*, Nora does not be working; *an mbréann (mee'-āN)* *tú aó obair?* Do you be working? *bréann an píca 'na ápall iní an oróce*, the pooka does be a horse (takes the form of a horse) in the night.

§ 579. The plural form of the article *an* is *na*: as, *na fíu*, the men; *aó na fearaib*, at the men. Notice the two forms, of which more will be said later. The form

ending in *-aib* is used in plural nouns after all prepositions, and only then.

§ 580. *Ní bréann ciall aó na páiríob óga, aóur ní bréann ciall aó na fearaib, go minic*. *Bréann íoc arí an mbótarí iní an ngeimheao, aó bréann an bótarí tuim iní an aimsirí ío*. *Ní bréann ílóra aó obairí anoir, atá íí aóirí*. *An mbréann aimsirí íarib arí an bfeairíge (War'-ā-gē)? atá mo long arí an bfeairíge anoir, atá íí aó uil go tír eile*. *Ná cuirí an íeol móirí arí an mbáo (maudh)*. *Ní bréann íeup arí an íenoc ío, atá íé lom, ní bréann íeupínín aó íár arí*. *An íeupínín tuimre íeup? íí'í aó tuimre arí an mbuacáil (moó'-āCH-ēl) ío*. *Taíarííeoc ío'n láir, ní'í íarí arí an íeapall (gop'-āL) atá muiríín móirí an an íeapí (var) óí ío anoir, aó atá íé 'na íeapí láirí, aóur bréann íé aó obairí*. *Ní bróim amuirí iní an oróce; bróimro íaríí aó an íeime*. *An mbréann an aimsirí íeup iní an Oileán íí? Bréann íí íeup go íeup iní an ngeimheao*.

EXERCISE CI.

§ 581. A common case of *eclipsis*: Nouns in the singular number, preceded by a preposition and the article *an*, suffer eclipsis of the first consonant--

iní an ngeimheao (neev'-roo; Munster, nee'-ra, neí'-rā), in the winter.
arí an mbótarí (mō'-hār), in the road.
iní an bpáiríe (baurk), in the field.
arí an íenoc (gun-ūk'), in the hill.
iní an íeupín (veen), in the wine.
iní an íeupíníarí (Wō'-Wār), in the autumn, harvest.

Words beginning with *o*, *t* are not eclipsed, as a rule, except in Munster.

Thus, *arí an íeupín*, iní an íeupín, would be in Munster *arí an íeupín* (Noon), iní an íeupín (*deer*). *atá íeupín arí an íeupín*, there's a hole in the house, is a popular saying, meaning "look out, there's an eavesdropper near."

§ 582. Notice that in order to have eclipsis as above, you must have present:—1, a preposition; 2, the article *an*; 3, a noun beginning with *b*, *c*, *f*, *g*, *p*.

§ 583. Donal went up to Donegal with the horse, and he bought another horse in

the fair. There is a bridle on that old horse, and a fine saddle. Cormac sold a sheep at the market, he got a pound for the sheep (Gaera) and £20 for the horse. The cow is outside in the road, the calf is in the pasture field. The blacksmith has a new anvil. Were you in the boat when it went down? No, I was on the island, but I saw the boat going down. That eagle *does be* up on the cliff. Did you see Art inside? No, he *does not be* within except (aét) in the night. The water (masculine: an t-uirge) *does be* cold in the winter. That field *does be* yellow in the autumn, but that other field *does be* green. The water in the well *does be* cold.

§ 584. SOME SIMPLE PROVERBS, &c.
 bréann aó (au) ar amháin, a fool usually has luck; *lit*, luck is on a fool.
 bréann an fhinne (eer'-in'-é) fearb, the truth is usually bitter.
 ní bréann tpeun buan, an impetuous person (*traen*) is not usually persevering, lasting (boo'-án).

SAYINGS.

§ 585. Níl neart agam ari, I can't help it. Or. in Munster, níl leigeas (lei'-ás) agam ari. I can't cure it.

Beannáct leat. Go n-éiríúir (nei'-ree) aó leat, *or*, go n-éiríúir an t-aó leat. May fortune succeed (*lit*, arise) with you. This is the usual Munster phrase.

§ 586. Go meirgíúir (maé-dhee) Dia tú (hoo). May God increase you. Go meirgíúir Dia do rtóir (sthōr), God increase your store, treasure. (Compare a rtóir, á sthōr, O treasure; a rtóirín, O little treasure, a rtóirín mo éiríúir, treasure of my heart, &c.) Go meirgíúir Dia im agur bainne óit, God increase butter and milk for you. All these are expressions of thanks.

EXERCISE CII.

ECLIPSIS—FURTHER EXAMPLES.

§ 587. Inj an mbaile (mwal'-é), in the town. This is the usual phrase for "at home," and is usually shortened to 'ra mbaile, as, an bhuil fear an tige 'ra mbaile, is the man-of-the-house at home? Níl bean an tige 'ra mbaile anoir. Distinguish

between 'ra mbaile, or ag baile, *at home*; a baile, homewards; ó baile (ō Wal'-é), from home.

Inj an gcúinne (goo'-ne), in the corner.

§ 588. We have already seen—

Atám mo' }	luige, I am	} <i>lying, sitting, standing</i>
Atáir 'oo }	fuirde, thou art	
Atá ré 'na }	fearamh, he is	
Atámuir 'nar }	luige, we are	
Atádaoi 'n buir }	fuirde, ye are	
Atáir 'na }	fearamh, they are	

We have now to add—

Atám 'mo, }	coolaó, } I am
Atáir 'oo, }	coinnúirde, } thou art
Atá ré 'na }	toirt, } he is
	óuiréact
Atámuir 'nar, }	gcoolaó, } we are
Atádaoi 'n buir }	gcoinnúirde, } you are
Atáir 'na }	toirt, } they are
	noúiréact

asleep, at rest, silent, awake.

Atá ri 'na luige, 'na fuirde, 'na fearamh, 'na coinnúirde, 'na toirt, 'na coolaó, she is, etc.

§ 589. An bhuil tú 'oo coolaó (CHÜL-oo) róp? Níl'm, atá mé 'mo óuiréact (yoosh'-áCHth), níl coolaó oim. Atá bean an tige tinn anoir, bréann ri 'na fuirde inj an gcúinne. Bí 'oo toirt, a párpais, níl ciall agat. Ní bréann bean 'na toirt go minic. Bréann ciall ag amháin. Atá Donncaó 'na feanfeair anoir, agur ní bréann ré amuir. Atá párpais agur Seumur 'na gcoolaó (güL'-oo). An bhuil an báir 'na toirt?

focal (fük'-äl), a word;
 fean-focal, a proverb.

Atá an bean úr 'na toirt, ní fuil focal aici. Nuair éinig párpais go h-éirinn, ní fuil ré 'na toirt. An fuil Donncaó 'ra mbaile inoe? Ní fuil, bí ré ar baile, bí ré ar an aonac. An bhuil feanfocal ar bí agat? So mbeannuir Dia óib; tapirteac, a Diaimuir, agur fuirde ríor. An bhuil fear an tige inj an mbaile anoir? Atá capall uaim. Bí an feanuirne 'na fuirde inj an gcúinne, agur bí an páirte beag 'na fearamh fuar ar an rtól. Bí an Ri 'na luige, aét ní fuil ré 'na coolaó, bí eagla ari.

ní beirò beoir le hól ag neac' vob;⁸
 ir mo tpuaisge iao lá an tsleibe;⁹
 beirò a gceorbe 'r a steanga tapmair,
 beirò Rí na gcuimaceta i bfeairg,
 agur imteo'ro uairò fa mallaet
 go hóròpeact na lánime⁹ clé.

Stao go fóill 'r oéan maetnam
 ar iuan a lánime⁹ 'ra' baile
 ir peanra atá 'n-ar mearg-ne—

ir é lior Mór na Naomh:
 ir ann do éirir convent
 de nuns atá fa mairg
 atá 'tabairt léiginn a'f teagairg
 do ríor-boctairb Dé.

Atá ré annróo 'na fearam,
 mar teac' Seagáin Uí Óáiti,¹⁰ a' maetnam
 fa bhrón i noiarò an ttagairt
 do'f fearir in' an éleir;
 'nuair bí ré róo 'n-ar mearg-ne,
 ní earbarò firi ná éapail
 ná fóir faoiri cum clocha leagao
 ar éis bairmíogán' na Naomh.

A'f i n'éirinn móir, cia fairgins,
 ní maib a bairi le pagáil o' Ó Conaill;
 do fáruig ré róo Grattan
 an bhuanae a'f Ó Néill;
 'nuair bí maite Muihan go neapmair¹¹
 i gCoircaig tuar fa ghuam,
 do tug ré an sway éar n-ar éugainn
 ó 'n mburóin móir go léir.

Má éiréam ar a gairgeao.
 ní bpuigeao i n'éir' a fáimail,
 cia go bpuil na millúin fear ann
 ir áilne fa 'n ppéir;
 Duiblinn do bí fa bpatairb
 go cióda i gcat Cluantairb,—
 oá mbeir mo ppuonnpa i n'áice,
 ní tuitreao leir na Danes.¹²

Cia bpuan do bí tpeun neapmair
 i gcat na pluaig i gCluam Tairb,
 a'f Conn móir ceuo-éatác
 bí tapra lútmair tpeun,
 maétreaclainn 'r a éirp fa arim

éuir Tuirgérí oá bádaó i Loé Anon, (p)¹³
 ar mór, a'f Ceallacán Cairil
 do érearguir na Danes;
 an méio rin 'r mo ppuonnpa pagairt
 beir i steannta' a éile fa arim,
 do éiréao c'róin na Sacron,
 a'f gceobmaoir Repeal;
 beiréao Wellington a'f Stanley,
 Peel, Lyndhurst, agur Graham,
 go tpeir ar lior na maib,
 a'f beiréao éire agann réin.

'S anoir atámaoir cpeacta,
 ó o'méig uairin ar pagairt,
 áair na mboet,¹⁴ 'r a gcapair
 lá an gceimró¹⁵ éruaró gérir
 'r anoir i otúir an eapirais
 ag innirint duit a n-eapnam,¹⁶
 do fpuirgeolá a mbeir¹⁷
 óo' éiríde le tpuairgméul.
 Rí na gcuimaceta am' fpeagairt,
 paogal pava éabairt dom' pagairt,
 a'f bairmíogain géal na n-aingeal
 do'f ríuigao go lá an éis;
 a'f go steagao na milte aingeal
 'r an Maighean glóimair 'o áice,
 a'f tabairt reilb' duit ar na flairir
 a'f ríor-molaó Dé.

An Ceangal.

'S a Father Meany, mo leun a'f mo mairg
 éruaró tu,
 a pagairt léigeannta ba naomta oá
 bpeaca tuairparg;
 anoir táim piéto leat; ní fuil éireact ná
 maite im' éuantairb;
 a'f mo beannact léigim go n-eugpao éar
 pliab ó tuaró leat.

nótarde.

¹ MS. na éran faoiré iona náir meargne. ² MS. gac baille anúair ré éirginn é. ³ Luróann an gué ar an gceuo riolla oá leiréto ro o'focal n. agam, agann, le leiré chuinn, 7 ar an oara riolla le. Cuigeao Muihan, áet ir mair ag'am, ag'ann, 7c., i bpuiréact na Muihan. ⁴ MS. ní éionga liom é anuair oá machnuigean. ⁵ MS. éeaprábalat. ⁶ Deiréar "rimpeal" i gConnaetairb: "ní mó oata i bfallaing mhuimige 'nd rimpeala i bpoclairb gaeóilge," doubairt Connaetac lá le n-ar gcapair

an buairead. 'Sé an focal change, ó'n mbeurla sacranac nó ó'n mbeurla bhrangac, ir bun do'n focal ghaeolac po. ⁶MS. raó ghean cheair na naomh. ⁷MS. le éntoil. ⁸MS. le éoil aige don nead oib. ⁹MS. an epléad; ir minic "b" caol 7 "m" caol gan aon bhrí roir óá góeas 'rao a gcanamh na muhan. ¹⁰MS. mar éas éasáin i óá. ¹¹MS. anáirí abí maíraib na múnán go neapáir. ¹²MS. ní éiríac ré leir na dāner. ¹³MS. éuir Tuigéirir óa bádan loé anon. ¹⁴MS. na moctáin. ¹⁵MS. an tceairra. ¹⁶MS. a nairraib. eairnaí = eairbá. ¹⁷MS. do éuir gheolac amara.

seathna.

(Ar leanamhaint.)

Tiomáin ré leir, as caint leir féin ar an gcuma raim, go ceann i bpaó. Fé úeiread do ppeab ré 'na fúide.

"Raíao anoir láiríeac," ar reiréan, "7 uolpáol¹ 'Diamuro, 7 tabairpao² tuillead leatáir a-baile liom."

Tiomáin ré leir ceann ar aghar, 7 níor rtao cor leir do oíi go raib ré ar aghar tige 'Diamuro amaé.

Bí 'Diamuro 'na fepam roir óá líg an uoluir³ ar an gcuma gceutona 'na raib ré moé pome rin.⁴ Ba gnat leir a lán óá amirir do éiríeac mar rin, 'na fepam ra' uoluir 7 a guala leir an uirram, 7 é as feucáint, ríor an bótar 7 ruar an bótar, ríor an bótar 7 ruar an bótar, gac-me utamall.⁵

"Ainú, a Seathna, cao do iméirí oir?" arpa 'Diamuro.

"Anoair, níor iméirí raic, a 'Diamuro," ar reiréan, "acé do éanaí éugac-ra leó' éuro airgto. Seo éuit é," 7 do rin ré púnt éuge.

"Ní raib ré i bpaó gan teacé irteac éugac," arpa 'Diamuro, 7 do éug ré feucáint gheannmáir ar Seathna, reib mar beiréad amirar aige náir b' ar an gceir do ruair ré an t-airgeao.

Éug Seathna a feucáint, 7 dubairt, "Bí ré po geallta dom póm an donac, 7 ní bfuairar é go oíi moir."

"Ainú," arpa 'Diamuro, "7 cao ba gáo an uiréar go léir? Ná éeapao ré an

gnó i gceann reactmáine nó coirgíir. Táir com ruair 7 óá mbao ná leiréad do éab ar aon leabair le tri oíde. An raib ar amir i n-aon ball arair?"

"Amir i n-aon ball arair? Cá mbeiréinn amir arair, airú? Ní raib go uemim, acé 'nuair éuáar a-baile ó 'n donac, do fúiréar ra' éatáir 7 do éuit mo éolac oir, 7 geallam éuit gur fanar amirar go marim moir."

"Domair, ir gheannmáir raim oe,⁶ 7 féac, 'nuair bír as rágaint' an tige reo um éiréonóna moé, ní raib aon ruar tige oir, 7 bí ré 'na éiréonóna moir lusc. Cáir fanar?"

"Maíre beannaéac Dé i leir anmann do marib, a 'Diamuro, 7 leir dom féin.⁸ Níor fanar i n-aon ball acé uol a-baile láiríeac. Ní hól ná imir bí as éeanam buáiréa dom, geallam éuit é."

Do rin ré an punt cum 'Diamuro 7 éug ré a bótar air, gan a éuillead iuguir, ar eagla go gcuiréar a éuillead ceiréanna air. Bí ré ceairgíte luac a tri nó a ceatáir oe púntaib eile do éabair leir, acé bí rganmáir air go bpaíróac 'Diamuro oe cia éug an t-airgeao.

As gabáil an bótar a-baile do, do bí a aigneao 7 a intinn tri n-a éeile, 7 é as cur 7 as cúnteam,⁹ as cur 7 as cúnteam, as iairéar a éeanam amac cao o'iréir ar an airgeao lá an donac.

"Óá mbeiréinn as macéam air go ceann bliathna ó moir," ar reiréan, "ní féao. raim a éugir cao é an bhrí acá leir." Aghar i gceiréam na rligé níor rgar an lám éle leir an caob oe 'n beir go raib an rparán lea'irí¹⁰ oe, 7 do bí an lám éeap-ráirte go huillinn i bpóca an bhríte aige, 7 é as cur an oir tri n-a méiréannaib.

Sile. Cao é an cairé uem ré do, beir óá cur tri n-a méiréannaib, a péz?

Péz. Ní fepair 'an tpaogal, a Síle, acé bí ré óá éeanam, pé. n'éirinn é,¹¹ 7 níor rtao ré oe go utáir ré a-baile. Bí ré

1 b'pionn n'íó b'feairi¹² éum na mine 7 éum na n-uall an uair rin, ioná mar bí pé m'íóe m'íóme rin, 7 o'íe pé a óaoi'ín¹³ o'íob. Bí pé a'g íte 7 a'g ma'c'neam¹⁴ go ceann 1 b'pao. Fé óe'ieaó oo p'ao pé 7 buail pé buille óá boir ar a lea'c-ghúin.¹⁴

"Oar an b'p'it'í¹⁵!" ar p'eiréan. "óá b'p'eiceaó O'iar'muro an capall ou'b úo ceannu'g'íe a'g'ám, ní p'íor óá p'ao'p'ao'í' na ceir'oeanna. Ní b'er'oeaó aon b'p'eir' a'g'ám ar ou'í uaró. Tá pé m'íó-gh'ar'c'í'p'eac ar p'ao. 'Nuair' éab'ar'p'á lea'c-p'geul¹⁶ oo, 7 baó o'í'g' lea'c go mber'ó'c'á m'íó' leir, ír am-laró oo b'er'oeaó pé 1 n-a'c'í'ann¹⁷ ionnat níor oain'gne. B' f'í'oir'í, o'í'ir an t'p'ao'g'ail, g'ur'ab am-laró mar ír p'ear'p'í é ná'í ceann-u'g'ear capall ná bó. Ír cuma lom ó tá an t-a'ir'geao a'g'ám. Ma'ib'ó'c'á an capall úo mé, 7 ann'p'ain ní b'er'ó'í' na t'p'í b'ia'óna o'eug f'eim a'g'ám. A'g'ur o'í'í ná'í ceann-u'g'ear an bó. ní g'áó o'om b'er'í a'g' lo'ig' m'ná éum a c'í'ú'í'ó'c'e. B' f'í'oir'í ná'í b' f'ear'p'í m'í'ám é¹⁸ mar p'geul,—'an puo baó m'eara le ou'me 'ná a b'ár, ní p'ear'p'í pé ná g'ur'í b' é l'ár a le'ara é!' O'ean'p'ao na b'p'í'g'a ro, 7 ann'p'ain m'á'g'ao a'g' t'p'uall ar O'iar'muro, 7 tab'ar'p'ao lom luac óá p'unt, 7 ann'p'ain luac óe'í'p'e b'p'unt, 7 mar rin. ha-há! a O'iar'muro, p'eaó! p'eaó! p'eaó! Sleam'nó'c'aró an p'geul p'uar g'an f'íor ou'it. Ná'í' m'ó'í an o'all'ac'án mé, ná'í éum'n'í'g' ar an p'li'g'e rin ar o'ú'í'í? Oar n'óm ní b'er'oeaó n'íó ar bí' baó m'eara o'om 'ná a'inn am'g'ro oo ou'í am'ac o'um l'á'í'p'eac bonn mar rin. O'ear'p'ar'óe g'ur'ab am-laró oo g'or'ear' ó ou'me é'í'g'ín é. A'c't 'nuair' cu'p'ar'í am'ac 1 no'iaró a é'í'le é, ce'ar'p'ar'ó g'ac aon-ne', n'íó na'c' ion'g'naó, g'ur'í ar mo óe'ir'eo a b'er'í pé o'ean'ta a'g'ám."

'Nuair' bí an méro rin ro'cu'g'áó¹⁹ a'í'g'n'íó o'ean'ta a'í'g'e, ó'g' pé g'p'eim eile oe 'n m'ín 7 o'í'í, 7 o'ain'p'í'g' pé a'ball eile 7 oo ó'og'um; ann'p'ain oo é'ar'p'ain'g' pé é'ur'ge a é'uro lea'c'ar'í 7 a é'uro cé'ar'íac 7 a é'uro p'ná'í'c'e 7 na mean'u'í'róe caola 7 ná mean'u'í'róe

m'í'ám 7 na c'ip, 7 oo é'í'om pé ar ob'ar'í. 'Nuair' bí'óó pé a'g ob'ar'í. ba b'ear leir b'er'í a'g p'í'or-é'p'í'ón'án, 7 n'í'roé²⁰ an po'it ír mó bí'óó ar p'ub'al a'í'g'e—

Ó! g'p'ea'ó'á 'í' ou'ar' o'it!

A é'ail'í'g' m'í'ann'í'g',²¹

T'us o'um p'ua'c' ban

é'í'p'eann—

Go b'p'uil óá é'lu'ar' o'it

Com m'ó'í le p'lu'ar'ao,

A r p'ur m'íó-m'ó'í mar

b'eul o'it!

Óá b'p'á'g'ann ó'n Ruac'ta'í'g'

Go po'it Ab'ann M'ó'í'p'e

'G'ur' Malla ó é'uaró m'ár

S'p'í'p'e lea'c.

An é'lar'oea'c' m'ua'c' 'g'ur

a b'p'uil oe buail ann

Ní f'í'p'í'nn p'uar mo

S'ao'g'al lea'c.

Job. Ba óear an c'p'í'ón'án é. A'c't ní p'ear'ar'í cao uime g'ur' t'ug'ao "c'ail'lea'c m'í'ann'lea'c" u'í'p'í. Ír o'ó'c'a g'ur'ab am-laró oo bí p'ear'p'í'g' p'g'á'nte u'í'p'í, mar a'c'á ar é'ail'lea'c²² na m'p'í'oc.

(le'ar'p'ar'í oe p'eo).

TRANSLATION—(CONTINUED).

He drove on talking to himself in that manner until the end of a long while. At last he jumped up standing. "I will go, now at present," said he, "and I will pay Dermott, and I will bring more leather home with me." He drove on straight ahead, and a foot of his did not stop until he was opposite Dermott's house out.

Dermott was standing in the door-way, in the same position in which he had been the day previous. It was usual with him to spend much of his time in that way, standing in the door, and his shoulder to the door-post, and he looking down the road and up the road, down the road and up the road, every second while.

"Aroo, Seadhna, what has happened to you," said Dermott.

"Indeed, not a bit has happened (to me) Dermott," said he, "but I have come to you with your money. Here it is for you." And he reached a pound to him.

"It was not long coming in to you," said Dermott, and he gave a queer look at Seadhna, just as if he had a suspicion that it was not out of the trade he got the money. Seadhna understood the look, and he said, "It was promised to me before the fair, and I did not get it until to-day." "Aroo," said Dermott, "and what need was there for all the hurry? Would it not do the business at the end of a week or a fortnight? You are as fagged as if you had not put your side on any bed for

three nights back. Were you out anywhere last night?" "Out anywhere last night, aroo? Where would I be out last night? I was not, indeed; but when I went home from the fair I sat in the chair, and my sleep fell upon me, and I promise you I remained there until the morning to-day (this morning)." "Why, then, indeed, that is strange; and see, when you were leaving this house on yesterday evening there was no sign of drink on you, and it was very early in the evening. Where did you stay?" "Wisha, the blessing of God to the benefit of the souls of your dead, Dermott, and let me alone. I did not stay anywhere, but to go home at once. It is not drink nor play that was making trouble for me, I promise you it." He handed the pound to Dermott, and he took his road upon him without any more delay, for fear any more questions would be put upon him. He was determined to bring the value of three or four pounds more with him, but he was terrified lest Dermott might ask him who gave him the money.

While he was going the road home his mind and the current of his thoughts were in disturbance ("through and fro"), and he putting and balancing, putting and balancing, trying to find out what happened the money on the fair day. "If I were to be meditating on it for a year from to-day I could not understand what is the meaning of it." And all the way the left hand did not part that side of the vest inside which the purse was, and he had the right hand up to the elbow in the breeches pocket, and he putting the gold through his fingers.

SHEILA. What good did it do him to be putting it through his fingers, Peg?

PEG. I did not know in the world, Sheila, but he was doing it at all events, and he did not stop of it until he came home. He was in a better humour for the meal and for the apples than he was on the day previous, and he ate enough of them. He was eating and thinking for a long time. At length he stopped and struck a blow of his open hand on one knee of his. "Dar a burtoor!" said he, "if Dermott were to see that black horse purchased by me, it is unknown where the questions would stop. I should have no chance of escaping him. He is entirely too sharpwitted. When you would give him an excuse and you would imagine that you would be done with him, it is how he would be fastened in you more firmly. Perhaps, after the world (after all), that it is how it is best that I did not buy a horse nor a cow. I don't care, as I have the money. That horse would kill me, and then I should not have even the thirteen years. And since I did not buy the cow, I need not be looking out for a wife to milk her. Perhaps, it is just as well as it is for a story (perhaps it was never better). The thing a person would regret more than his death, he does not know but it may be the very middle of his good fortune. I will make these shoes, and then I will go to Dermott, and I will bring two pounds' worth, and then four pounds' worth. Ha, ha! Dermott, then! then! then! The business will slip upwards unknown to you. Was I not a great blockhead that did not think of that plan at first? Sure there could not be anything that would be worse for me than to have the name of money to go out on me all of a sudden that way. It would be said that it was how I stole it from some person. But when it will be put out by degrees (after each other), every person will imagine, a thing not a wonder (as a matter of course), that it is out of my trade it will have been made by me."

When he had that much settling of mind made, he took another bite of the meal and ate it, and he provided another apple and chewed it. Then he drew towards him his leather and his wax and his thread, and the small awls, and the thick awls, and the lasts, and he began to work.

When he used to be working it was a habit with him to be constantly humming, and this is the tune which he used mostly to have going on:—

Oh! torment and trouble upon you!

You bristly hag,

Who didst bring on me the hate of the women

Of Erin;

You on whom there are two ears

As large as a shovel,

And a *puss* entirely too large

As a mouth on you.

If I were to get from Ruachtach

To the bank of Avonmore,

And Mallow away to the North

As a portion with you,

The brown Cledah and

What cows are upon it,

I would not stretch out

My life with you.

GOB. That was a nice humming. But I don't know why did he call her a bristly hag. I suppose it was how there was a thin beard upon her as there is upon Cailleach na mbroc (the hag of the badgers).

(To be continued.)

NOTES.

¹ *Óiöl* in Munster = "sell" or "pay;" in Connaught, *óiol* always = "sell," *íoc* = "pay." In Munster *óiol* *ar* *níó* = "to pay for a thing."

² *Ṭabair*, formed by analogy with the regular verbs. The more usual future is (*oo*) *béair*, *béair*, and after certain particles, *tuair*.

³ See "An Unexplored Region," *G. J.*, vol. 5, No. 7. *Ólaigh* an *oipuir* may refer either to the two sides of the door or to the lintel and threshold.

⁴ Note this use of *inné*. Likewise *lá ar n-a bánae*, the following day.

⁵ *Ḡaé* *pe* or *Ḡaé* *le*, every second, every other, each alternate. . . . The old word for "second" was *ala*, *inné ala huair* = *an t-ara huair*. The locution *cech la* (now *Ḡaé* *le*, *Ḡaé* *pe*) is probably for *cech ala*: *cech la huair* = *Ḡaé* *ara huair*. Note that *Ḡaé* is, in Munster, commonly pronounced *ḡaé*. *ala* has changed into a variety of dialectical forms used in different districts, as *ara*, *arara*, &c., but the form *ara* has been fixed by standard writers.

⁶ "That (aspect) of it is queer. ⁷ Better *páigil*.

⁸ *Péim* gives a certain pettishness to the request.

⁹ "Putting and balancing," reflecting first on one side of the question and then on the other, in order to think it out. A common expression.

¹⁰ *Lea'raig*, within: *learmuig*, *leartuair*, *leartiar*, etc., are no doubt for *leat* *ir* *irraig*, *leat* *ir* *amuig*, *leat* *ir* *tuair*, *leat* *ir* *tiar*, etc. In Connaught, *taob* *irraig*, *c. amuig*, *c. tuair* or *c. ó tuair*, *taob* *tiar*, *gc.*

¹¹ "At all events." With our fathers, *éire* was the world, or the best part of it.

¹² Note tense sequence. *Ṭá* *ré* *í* *bponn* *níó* *ir* (*níor*) *peair*: *beró* *ré* *í* *bponn* *níó* *bur* *peair*; *beró* *é* *í* *bponn* *níó* *baó* *peair* (*níó* *b'peair*). The future forms of *ir* are not in common use: *buó*, relative *bur*.

¹³ *Daoiteim*, *daoiteam*, *uóiteim*, *uóiteam*, a sufficiency. In Connaught also *ó* *ré* *é* *a fáite*; and *óiol* also = *uóiteam*, but has a wider scope = "what is enough for one, what is fit for or worthy one."

¹⁴ One thing of a pair is commonly designated by prefixed *leat*, which must then be taken in its sense of

"side" (cp. latus) and not of "half:" e.g. leat-fúil, leat-lám, 7c.

¹⁵ For portúr, missal, breviary; French, *porte-heures*.

¹⁶ For leirgeul.

¹⁷ 1 n-áepann, stuck, entangled. In Connaught also 1 n-áimpe (= áimpeiré?), entangled, 1 bparcód, stuck.

¹⁸ "Perhaps it is all for the best."

¹⁹ The genitive should strictly be rocpunúghe.

²⁰ 1r ríó é, "the following is." This demonstrative form, referring to what follows, does not appear in standard authors or in grammars. In Connaught, ríó (u short) is similarly used. It seems to stand to ríó, as ríó to rín. In Irish, rín points to what is already mentioned, ríó to what is coming. In English, "this" often points to what has been mentioned, and rín may in such cases be rendered by "this" in English.

²¹ Making caillleac masculine.

[The foregoing notes are partly by Ed. G. J.]

peasap na laogaire.

maslaó an píopa.

Cuimh rgeul cuiairé cpiáirte oir
a úiróin grianóca

gaó núin¹ 1r gaó maróin

1r tú iunne mo éneac

1r guir turá o'págarb² mé

gan r'liže gan pašálar

gan turir gan éáiróe

gan éion gan inear.

1r leat gan áimuir

a éuir mo f'laante

mo faogal a' m' áimuir

a éair mé leat

acó mo leun a' m' áimuir

gan mé éall 1 ngeanruí

1r beiróinn faoépac fanntac

maí gaó fear.

Mac mipe an reucal³

gan biaó gan eusoac

gan uirnaó gan eusoil

gan iunnaó gan oac

acó maí beiróeac fear b'péige⁴

beiróeac a' iunnaó eunlaic'

asur turá gleurta

asur laigeac oo maic.

Éuir mé hata lára

air oo baicir fáirghe

óiol úi éašia

guir labair an fob

asur éiróirg mé triáirte⁵

maí g'eall air é'áir

a' r' oá inéio oá b'págarann tú

níoir óin oo élab.

'S tá mo éoin gan b'pírte

1 meairg na g'píoiróairé

a' r' mo éuro r'a' ngeiróac

guir oóigeac a leat

1r guirab é ruacó mo f'álaré

oo b'neac mo láirgnoiré⁶

1r mo b'pírte 1 ngeall⁷ uaim

as bean tabac.

An triac f'aoirleac níóia

mé beir 1 oteac na reolta

as caiteac i'móla

nó a' veunaó gair⁸

bíóo mo láirgnoiré oóige

air éallairg Séoirra

as caint 1r a' coimíac

1r a' caiteac tabac.

Acó anoir go cinnce⁷

cuimh cúl mo éinn⁷ leat

a' r' go b'píac air

ní éairfeac gail

téirg⁹ rair

1 b'píul Kelly an r'geacóir

caic oo faogal r'píer¹⁰

ná air air é'air.

Séoirra Orboim.

Fuair mé an oán ro air inarlaó an píopa ó Uilliam Ó Riain, fear acá 'na coimuiré inr a' g'Carleán Nuao 1 m'barri na gailinhe. Maíeann f'ór an fear air a noearina Orboim an oán, 1 ngair o' Uacóari áir. Dubairt Uilliam Ó Riain an oán as cuimniugaó ve Coimriac na gaeóilge 1 n'gailinhe.—Mac n.

Tá oimneac 7 oliné-éall 1 b'píreacé na muim, 7 tá iunpíreacé 1 b'píreacé leiré cuimh—1r 1ao na habpáin tuairé, 7 ní hiao oánta na b'píleac aoirimio. Tá an rgeul ceuna le hinirín 1 otaob na rgeuláiréacé. 1r móir an oúil acá as na oaoimé ó éuair fan g'eacal ro o'abpáinab 1 n-a noeuntar mion-šáine 7 magao fá neitib beaga ruacá. Ba oíob oo na habpáinab úo oo bí agaimh éeana fan iunpíleabair, .i. "Sláinte na neun,"

"Tarrang na móna," "an Chaona bheag Dhíleap," 7c. Tá cuilleas sca clóbnaitse fan leabap "Siampa an Gheimhrid." 7 go veimhin péim, táro dá noeuamh as na daomib fóir. pé áit éarap nó éaró i bpuil ar oeanaga dá labairt as an rluas.

¹ Núin = nóim, neoin. trápéóna, nonae pa' laroin. aoeipio "múin," "túin," 7c. go mimm i gConnactaib i n-ionas "móin," "tóin," 7c. ² Tá an tSean-fuim po ar pasáil fóir i gConnactaib. ³ Ni éuimhin "reucra" i gceart, 7 beirinn búrdeas ve "mhac n." dá mineodas pé é, 7 a dó nó a trí ve páirtib eile vo rgríobas as cup céille an focail i cuigirín uúinn. bherdeas pé coim maré aige fan am geovona gluar éigin vo éabairt ar na foclaib ro, vo péir mar tuisceap i meais na nuadone iao, i. upras, euidil. "guir labairt an fob," clab, mólá; 7 cuilleas páirtce vo éabairt, ar cor go mberó an éall go vaingean ve mheamair as namacaib léiginn. ⁴ fear bhréige i. coraib-lact fúir veunta le maróib 7 le heudac, 7c. ⁵ ba "trápé" gac vaipnó gac ampeap ve na peact n-am-peapab fan eadair. i. matutinae, primae, tertiae, sextae, nonae, vesperae, 7 completorium. O'n bpeal larone "nonae" atá nóim nó neoin, 7 trápé-nóna. Tháimz vo rin go ngorpié "trápé" ve'n am vo bíó roip dá éuro, nó roip dá béile, 7 rin mar aoeip an cé ro gur "éropiz pé trápéce." ⁶ "Fusét na ngualann bheacap na luirgne:" Seanfocal. ⁷ Síntear an goasó poim "U." "nn," "m," i noeipéad focail, nó má bíonn conpoin eile le n-a n-ai, fan gcanaimant atá dá labairt i oiméioil na Gaillíne 7 i nárainne. ⁸ Deunam gair, doing favours or good turns. ⁹ Ir i ro an fuim fupálad (imperative) ir gnáitée fan gcamt as an mbpéitir "céiróm." Vo péir fuama, ir é "céirpuz" aoeipéceap. ¹⁰ fpeir=leir; fpeir-rin (=also) = "leir" i gcúigeas Mumhan. Ni fúrlim veapibea an ionann an focail ro 7 an focail reasra "fuir" nó "fir" i. leir, nó an é "fapreir" é, iré rin "faprao fir," "mar son leir." Vo cup paopuz ó Laozair i n-úil som, atá tamall gearp ó foim, go n-abairtair "fapfir" fóir i n-lar-muimain.

GAELIC LITERARY STUDIES.

BY DAVID COMYN.

A MODERN GAELIC SATIRE:—

"The Woman of Three Cows."

Mangan's English presentation of the above-named composition is so well known, that some apology may be needed for venturing now to recall attention to the subject. It is not, however, with his work that I purpose to deal, but with the Gaelic original, of which no literal rendering has been published, though the text still stands in need of some elucidation. In the *Irish Penny Journal* for August 29th, 1840, the Irish text was first printed, from what source is not stated, but it was probably traditional. The initial "C." appended identifies it as having been furnished by O'Curry, who also supplied Mangan with a literal version—the groundwork of his English poem, which was first printed in the same number; and as Dr. Petrie's initial follows the introductory remarks, we have three illustrious Irishmen collaborating on the two columns the work occupies under the heading, "Ancient Irish Literature." Mangan's poem was included in the "Ballad Poetry of Ireland," and has been often reprinted. In a presenta-

tion copy of the work just named, now in my possession, inscribed to "Eugene Curry, Esq., from Charles G. Duffy, 1846," "The Woman of Three Cows" is indicated as translated from the Irish (*i.e.*, of course, in literal prose) "by E. Curry," in his own handwriting. He had not then, nor for some years afterwards, restored the "O" in his name. The metrical version is an amplification of the original, and fails to help in some obscure points, the Gaelic being terse, concise, in fact, cramped in its style. The text given in the *Irish Penny Journal* may be taken as correct, save for one or two unimportant errors. I reprinted it, at the request of Gaelic readers, in the *Irishman*, fifteen years ago, furnishing also some remarks on its difficulties, and a pretty full vocabulary, of which I shall make such use as may be needed in again reproducing the same text of this important and interesting poem. I have also a MS. copy, which has had the advantage of Professor O'Curry's revision, but does not essentially differ from that printed. A recension, differing in many particulars, was printed last year by my friend, Mr. Patrick O'Brien, of 46 Cuffe-street, in a little miscellany entitled *Duanairé beag*. In my notes to this article I will make some observations on the points of difference between this and the text here given.

The following is an extract from the introductory remarks to the first edition:—"This ballad, which is of a homely cast, was intended as a rebuke to the saucy pride of a woman in humble life, who assumed airs of consequence from being the possessor of three cows. Its author's name is unknown, but its age can be determined from the language, as belonging to the early part of the seventeenth century. That it was formerly very popular in Munster, may be concluded from the fact that the phrase, 'Easy, oh, woman of the three cows!' (*go réidh, a bhean na trí mbó*) has become a saying in that province on any occasion upon which it is desirable to lower the pretensions of a boastful or consequential person." This proverb and other occasional staves from the poem are still familiar in O'Curry's native district of West Clare, where, no doubt, he learned it. I should be inclined, from internal evidence, to date it not earlier than the close of the seventeenth century, about the time when the "Farewell to Patrick Sarsfield" (also versified by Mangan) was composed, upon which I published some observations in the *Weekly Freeman* about two years ago. There is, however, a great disparity in the style of the two compositions, as that with which we are now concerned shows, in its versification and allusions, clear traces of a professional hand, whilst the other is an untutored effort.

This poem, impersonal in its object, is a true satire, according to Dr. O'Donovan's definition ("Tribes of Ireland," introd.):—"A satire is a poem in which wickedness and folly are censured, with a view to check them. Satire is general. A lampoon or pasquinade is personal, and always intended, not to reform, but to insult and vex; the former is commendable, the latter scurrilous—*foeda et insulsa scurrilitas*." Good specimens of both exist in Irish, but few better or more neatly turned out than the following:—

bean na trí mbó.

[pile éigin po éan.]

I.

Go péir, a bean na trí mbó!
Ar vo bélaet ná bí teann;
Do éonairc meir, gan só,
Bean a' ba dá mbó a beann.

II.

ní mhaireann fearóibhear do ghnáit,
do neac ná cabair cáir go móir;
chúgac an t-eus ar gac caob,
go péiró, a bean na tseirí mbó!

III.

slíocht eogaim mhóir ra' m'áim,
a n-imteac do gni clú dóir,
a peolta gur leagodar ríor,
go péiró, a bean na tseirí mbó!

IV.

clann gairse éigearna an chláir,
a n-imteac rin ba lá leoin;
's gan ríul me n-a oteac do bhráe,
go péiró, a bean na tseirí mbó!

V.

dóinnall ó dhún-baoi na long,
ua-súilleabáin náir éadom glóir;
feud gur tuit 'ran Spáin me clóirdeam,
go péiró, a bean na tseirí mbó!

VI.

ua-ruairie a' r' mag-tíoróir do bí,
lá in éirinn 'na lán beoil;
feud féin gur iméig an oir,
go péiró, a bean na tseirí mbó!

VII.

siol gcearbaill do bí teann
le' mbeiréi gac geall i ngleo;
ní mhaireann don tóib, mo díe,
go péiró, a bean na tseirí mbó!

VIII.

ó don boim amán do bheir
ar mnaoi eile, a' r' a só,
do rinneir iompea aréir,
go péiró, a bean na tseirí mbó!

IX.

an Ceangal.

bíod ar m'falluig, a ainneir ir uairpeac ghuir,
do bíor gan oearmas rearmad buan ra' tnuir;
tíro an raémuir do gléadair peo' buair ar tóir,
d'á bpaiginnir fealb a ceacáir do buairinn éir!

With regard to the splendid English rendering of this poem by Mangan, it is much closer to the original than some others of his translations, notably the "Farewell" above alluded to. This circumstance is probably owing to his having in the present instance obtained a more faithful literal version than in the case of others of his poems "from the Irish," which are sometimes original works, founded on Irish compositions, rather than mere translations, and often much surpass the "originals." Not so with this Gaelic poem, however, which is in no way inferior to its English imitation. Though no attempt has been made in the latter to adhere to the old metre, and though it has been somewhat amplified, yet, in substance, it represents, fairly on the whole, the original Irish. The words of H. R. Montgomery ("Early Native Poetry") in reference to the translations of some ancient poems, may be quoted in this connection. "The English version," he says, "is, no doubt, to a considerable extent, paraphratical. But may not the same be said of the finest poetical versions of the Classics we possess? Who imagines that the great Grecian bard possessed th

polish in the original which he has received at the hands of his English interpreter, the poet of Twickenham, though he has thereby been shorn of much of his majesty. And perhaps, after all—literal translations apart—paraphrases are not the least satisfactory, for the great felicity is to translate the spirit as well as the letter of poetry. This is a task, doubtless, which requires great ability and great judgment—to preserve the essential spirit of the original, and yet to adapt it to the genius of the language into which it is transfused, and to the style of thought and feeling of the people, and the times for which it is intended."

ANALYSIS OF TEXT.

NOTES AND GLOSSARY.

bean na tseirí mbó, [the] woman of (the) three cows. We have here an example of the Rule of Irish Syntax (O'Donovan, II. b, p. 345), that when two substantives come together, one governing the other in the genitive case, the article is never used before the former, in the modern language, although both be limited in signification, and would require the article *the* when made English." But (1), where one word follows another in the genitive, both forming, as it were, a compound word, the article may be used before the former, as an *peair-peara*, the man of knowledge; an *peair-tíge*, the householder; an *bean-tíge*, the female householder; an *tig-óroa* (or better, *teac*), the house of entertainment; an *feir-ceoil*, the musical festival. In these instances the second noun is used as an adjective qualifying the first. But *bean-an-tíge* (the) woman of the house, should not, in strictness, have the article prefixed, nor suffer the consequent aspiration of the initial b, though the familiar form, *vanithe*, seems to show that such is the case. It may also be observed that compounds of this class, and such nouns as are followed by a qualifying phrase, do not become inflected after prepositions. Thus *as bean na cleite caoile*, *le bean an fíor fuaid*, which resemble *bean na tseirí mbó* above in that the noun is defined by the words following, do not change *bean* into *mnaoi* after the preposition. As least this seems to be the usage. Also (2), where the article *an* is employed as part of the equivalent of the demonstrative pronoun, *this* or *that*, it must be used before the former of two nouns in such position, the noun being followed by the emphatic suffix, *ro* or *rin* (*peo* or *poim*). Even without the article, the use of the second noun would seem to give a definite signification to the first. See *ir é an t-ionmlao-ro na h-éiríge*. ("Three Shafts of Death," p. 51, l. 17); *an tí ar a mbi an comarac báir-re* (*id.* 45, 2.) The article *na* (genitive pl. here) causes eclipsis. Numeral adjectives come before nouns.

I. *go péiró*, easily, smoothly; *péiró*, plain, smooth, ready.

The expression is so familiar that there seems to be no advantage in reading *bí péiró*, as in Mr. O'Brien's *Duanaire beag*—sometimes written *péig*, and pronounced incorrectly *réig*.

ar, out of, from [on account of].

dólae, stock or herd of cattle. Coney's Dictionary has "*bolacó*, -*oa*, *s.f.*, an abundance of cows and milk, a stock of kine, and the *profit* and *produce thereof*," which is a sufficiently exhaustive definition, and very fitting here. There is said to be a word like this in Norse, "*bilín*," signifying a herd of cattle, and it has been stated that this word gave origin to the English or American slang expression, "the whole *bolín*." *Duanaire* writes *dólae*. Cf., also *buaile*, a dairy-place.

teann, stiff, sturdy, bold [boastful].

Chonairc (donnairc), saw.

meir, or mire [*i.e.*, me-*re*], I, myself.

g6, deceit, guile; gan g6, without deceiving; "here's my hand." Gan g6 is of frequent occurrence in the Ossianic poems and legends; and the well-known line—*innis d'innis a' nà can g6* ("And through the wonders of the tale, may truth thy words attend"—Miss Brooke's metrical version), from *Laoró na Seal*, is still familiar in Thomond. *Duanairé* has gan b6, a change not needed.

a' contracted for agur, and often incorrectly written ir (as in I.P.J.), and sometimes reduced to 'r. Better 'ur.

ba, or bur6, was (*assertive*).

Ohá mó, twice greater; mó, *irr. comp.* of m6r.

beann, a horn; also a peak, a pinnacle, a corner, a skirt. Perhaps it should here be beanna (*pl.*), horns; *i.e.*, horned stock. Most likely beann here signifies *esteem*. O'Reilly gives "beann, a degree, step," &c., and so we might read here, "it was twice greater (was) her consequence." But the translator evidently understood "twice your stock." [beanna6ar, cow-horns; *i.e.*, beanna b6. O'R.] The line is obscure. Perhaps beann may be used collectively. Mr. O'Brien writes "bean faoi ó6 bur6 mó beann", where beann may be genitive (*plural*), and this is the popular version. beán a' ba óá mó, a bean! A woman, and (she having) cows twice more, O woman! (than yours); has been suggested; this involves the least change from the text as first published, and the translation suits it. Is there any parallel instance?

- II. ní níneann, does not live, last. So maipmíto beo ar (or ag) an am ro 'pír, that we may remain alive at this time again; *i.e.*, next year.

Saróbrear, riches, wealth; saróbir, rich.

Oo gñat6 (gnat6), usually, always; gñat6, custom.

neac, a person (*incl. pron.*) don-neac, anybody.

neac éiréann, the spirit or genius of Erin (Abp. MacHale's "Melodies," p. 96). For oo neac here *Duanairé* has ar éac, *id.*

Táir, contempt, reproach, disparagement (tair, O'R.); (generally used together with tarceimne). "Three Shafts," gloss.) *Duanairé* reads rñoc-near m6r.

So m6r, greatly; [*i.e.*, to any great extent.]

Chúgat (éugat), towards thee; to you [approaches]: "éugat an púca, here's the Pooka."

eus, Death, here takes an, the article, as báp also does when the King of Terrors himself is spoken of: "mire an báp, I am [the] Death." ("Dialogue of the Sinner and Death," verse 3): "C'ni biop-*g*aoite an bháir, The Three Shafts of Death," title of Dr. Geoffrey Keating's famous work.

taob, side, *fem. n.*, yet sometimes written taob in *dative*, as here: ar gac taob, on every side, in every shape ("plurima mortis imago").

The version in *Duanairé* reads at this line, "C'is an báp go mnic oe pleirg." pleirg, *m.*, a blow, a slap, O'R.; also pleirg, *f.*, a noise, crack, break, burst, &c.

- III. Slíoc6, posterity, race, descendants.

eoágn Mh6ir, of Eoghan Mór (*Eugenius Magnus*), *i.e.*, Owen the great, also called móg nuabac,* or the Slave of *Nuadha*, perhaps the name of a Danaan hero-king or divinity; whence also ma6-nuabac, *i.e.*, Mannooh. Between Eoghan Mór and Conn

Céadchathach (or the "hundred-fighter"), the sovereignty of Erin was divided in the second century. Hence the terms *Leath-Chuinn* and *Leath-Mhogha*, so frequently met with in Irish history (*leath*=half). The ercyr (still so called, Esker, an Irish word=a ridge or scarp), a range of gravel hills extending across the country between the two Athcliahs, and now so interesting to geologists, was adopted as the line of demarcation, and from this circumstance called *Eiscir rioghda*,* *i.e.*, royal. The tribes north of this line, subject to Conn, are known as Conn-achta, a name which still survives in that of the western province. The southern tribes, Eoghan-achta (Eugenians), derive from Eoghan Mór.

múma, *f.* (*dat.* Múman), Munster; two races of "Momonia's heroes," "proud Eoghan Mór's descendants," ruled alternately for many generations at *Caiseal*, (Cashel).

iméac6, proceeding; "iméac6 na tnom-óáine," the Proceedings (or transactions) of the great bardic institute: eac6ra agur iméac6a, the adventures and "goings-on," &c. In the next verse this word signifies departure, "going" (into exile), but this obviously cannot be the meaning here.

Clú, clui, fame, renown; oo gñi clú óóib, which made fame for them, brought them renown, "that won the glorious name." &c. Gñi is sometimes written (as in I.P.J.), ni, but this is incorrect, and leads to its becoming confused with other words.

Seolta, sails; here perhaps "banners": *pl.* of reol, a sail, also a "linen cloth"; O'R.

Leagaoar ríor (also written leigaoar), they let down, lowered, veiled, yielded; "were forced to bow to Fate." Cf. "leagao reolta a toile," "Three Shafts," p. 26, l. 10; see also the "Glossary" as to distinctness in writing these root words, leag, "lay down;" léig, "let, allow;" leag, "melt;" léag [léig], "read."

- IV. Clann, children, sons, "clan." Cf. Welsh, "*plant*," children.

Gairge, valour. Properly gairgeao, *gen.* -ró. This word is sometimes noted as an adjective, and O'Reilly writes luét gairge, *brave men*, where it is, more likely, a noun in the genitive—*men of valour*, "men of bravery;" an idiom often met with in Irish, the noun being used, as it were, for an adjective. Compare "c'ni gáirge gñinn," three shouts of merriment, three joyful cries (C'ir na n-ós; Laoró Oirín). Gñioma gairge, deeds of valour; gairgeaoac, a champion; gairgeaoac, athletics.

C'isaoirna, a lord; Welsh, "*teyrn*." This word is here aspirated, probably because it is taken as a proper name, Lord Clare (Lord of the Clare). The "great Lord Clare," here referred to, followed the fortunes of King James, and was ancestor of Lord Clare of "famed Fontenoy." He was Daniel O'Brien (brother to the fourth Earl of Thomond), and raised and commanded the renowned "Clare's Dragoons." His title was drawn from the place—a castle, and small village generally known as Clare Castle, near Ennis, from which the name of his native county was derived.

An Chláir, of the Clare: Cláir signifies "a table, a board" (Coneys); also "any plain or flat piece," O'R.; "a level surface" (Gloss. "Three Shafts"). Hence a table-land, a plain. Many places in Ireland

* nuabac is old Irish spelling, modern Nuadha, like capac=capao, púet=púeao, &c., &c.

* Or ma6a "of riding."

take their name from this word, alone or joined with others. See also O'Donovan's supp. to O'Reilly, *voce* *CLÁR-BOITHÉ-MÓY*. The place indicated in the preceding note is said by some to have its name from a bridge of boards or planks erected there, but more likely signifies a small level tract, like so many others. "From this *Clár* the county of Clare is named," according to the Four Masters: *CLÁR-MÓY* (A.D. 1570); see also, A.D. 1600, p. 2,200 of O'Donovan's Edition, with his important note thereon. Cf. also *blár*, a plain, a field (O'R.), and, in Scottish Gaelic, a battle, or rather a battle-field (also in names of places). Mr. Hennessy notes *Clár-Atha-dha-charadh* as "the plain of the ford of two 'weirs,' probably the old name of the town of Clare, near Ennis, county of Clare." See *Annals of Loch Cé*, p. 466, n. Richard de Clare, called, in these annals, *Ricard a Clara*, an *Clárach*, and *Iarla Cláir* (slain 1318), is said by some to have given name to this castle and town (and consequently to the county), but is quite as likely to have derived his title from this place, which he claimed by right of conquest. Of course, he built a castle, several in fact, like all the Norman leaders, but, at any rate, the De Clares had been totally expelled from the Kingdom of Thomond by its native chiefs long before it was formed into "shire-ground."

imteacht, departure, going (into exile). See note on verse III.

ba lá leon, it was a day of affliction: *leon*, woe, *gen.* *lén*, sometimes *leom* (in poetry chiefly).

Súil, (*lit.* eye). hope, expectation: *gan súil*, without hope.

re n-a steacht, of [*with*] their coming [back]; "with no hope of their returning."

So b'adé, for ever; *lit.* till (the day of) Doom.

These two verses (III. and IV.) are given in the version printed by Mr. O'Brien, as the fourth and eighth. The line *a peolta do leasó go h-eug* occurs in his sixth verse, and the variant here, *a n-imteacht rúo ip páit bhón, gan súil le n-a b'illeasó go heug*, is not an improvement; besides it appears in both verses with such slight change that one is merely a repetition of the other.

V. *Dóhnall*, Donal (Donald), sometimes Anglicized Daniel.

Dún-baoi (sometimes written *dún-buróc*, yellow fort): Dunboy Castle on Bantry bay; correctly, the fort of Baoi. See Four Masters, A.D. 1602, and notes, p. 2,308; also Mr. T. D. Sullivan's poem, "Dunboy," celebrating the famous events of that period.

na long, of the ships; refers to the place, not to its chieftain.

ua-súilleabáin, *i.e.*, Donal O'Sullivan Beara, the hero of the defence of Dunboy and the retreat to Leitrim, 1602. In the *Duanáire*, *a'p* (and) is inserted here, as if two different persons were commemorated. He was assassinated in Spain, as alluded to below, and was uncle to Philip O'Sullivan Beara, the historian.

taom (sometimes written *tim*), feeble, weak, tame. *Tim*, tame, spiritless, weak (O'R.) *timim*, I fear, *id.* *tim*, fear, dread, &c. (Coneys). *taom*, a fit, weakness (Gloss. "Three Shafts"). Connected, no doubt, with the English word, *tame*, and perhaps with Latin *timeo* and *timid*. *na'p taom* (*i.e.* for *naé po ba taom*), who was not feeble. The initial *é* is aspirated by the influence of *ba* understood before it. *na'p taom glór* = who was not weak (in) shout; not feeble in voice. Compare the epithet of

Menelaus — "good-at-battle-shout," in Chapman's Homer. Perhaps his voice could be heard three miles, as is said of Robert Bruce. Compare also "I pé b'uan . . . na'p tim = in the time of Brian . . . (the) fearless," "Wars of the Gaedhil with the Gaill," p. 138, Ed. by Dr. Todd. Following O'Reilly's verb, *timim*, I formerly explained *na'p tim glór* erroneously, as "who feared no noise." In a poem, perhaps by Donogh móir O'Daly (Abbot of Boyle, 13th century), but attributed to S. Ciarán the younger (c. 541), I find the line, "ingion chleopar p'ap na'p tim," which supports the meaning I now adopt without hesitation. I have also seen the expression in a poem by Peadar Ua Doirnín. Mr. O'Brien reads *na'p b'ann glór*, which conveys the same idea, and confirms this view.

Thurc, fell (was slain). *Sé*, he, left understood, as the pronoun in the third person very frequently is, especially in poetry.

re. with. by; now more usually *le*.

Cloréamh, or *cláréamh*, a sword. Cf., Latin *gladius*. *Claidheamh mór*, great sword, "claymore" (Scotch); sometimes *mór-chlaidheamh*. "mórglay." The *Duanáire* gives the third line of this verse, *oiméig-easop p'ap na'p tim*, which is much weaker than the line in the I.P.J. text.

VI. *mag-uróip*, Maguire: the sound of the *c* of *mac* in certain Irish names, before an initial vowel or *c* has become converted into *g*, and so continues in the Anglicized forms. Thus also Magrath (*mac-Craic*). Mageoghgan (*mac-Eochagán*). &c. (There is no need of writing *mac-uróip* or *mac-ḡaróip*). See Mangan's "Lament for the Maguire," from the Irish, the hero of which is here referred to; as also a poem on Brian (*na mírtha*). Ua-Ruairc. See Hardiman's "Minstrelsy."

Lá, a day; "once on a time."

lán beoil (*beul*, *gen.* *béil* and *beoil*; see *leom* above), *lit.* full of mouth; their fame being in the mouth of everyone in Erin.

Dip, or *diap*, two, a pair.

Mr. O'Brien reads: *oo bí fealaó an áipio tpeoir, a'p a phioct gan fimmearh na n-deip*, &c.

VII. *Siól*, seed, race, posterity. This word (like *vál*) eclipses the following initial: *siol ḡceapbail*, the race of Cearbhall, *i.e.* the O'Carrolls. It is in this case something like a plural form of *mac* or *ua* [O']. Compare *Cúil O'bhinn*, the corner of the O'Finns; *rié ua ḡCormaic* (the) fort of (the) O'Cormacs; *tompaín ua ḡCorra* (the) voyage of (the) descendants of Corra. *Siól, vál, phioct, muintir, clann*, *ti*, are used to express tribe and family names collectively. It is not strictly correct to write "Clan O'Connor, Clan O'Byrne, Clan O'Toole," but rather *Clann Chonchubhair, Clann* (or *Siól*) *Brain*; *Clann* (or *ti*) *Tuathail*, &c. O' after "clan" is tautological. There is no need (nor is there any authority) for writing *phioct ḡeapbail* (the Geraldines), in this line, instead of *siol ḡceapbail* (the O'Carrolls).

teann, bold; see verse I.

le, for *le a*, or *le n-a*, by whom.

beipéi, was taken, borne off. used to be won (*past pass. hab.*)

ḡeall, a prize, a pledge, a wager, a gage (of battle): also *ḡioll*.

ḡleo, fight, contention.

mo óit, my need, my want, woe, alas!

VIII. *boim* (*dat. sing.* of *bó*), a cow.

amán, only; *don* . . . *amán*, one single.

Do, *or* ve bheir, for *or* of increase ("one more, I see, than she has"). bheir also signifies loss, damage. mnaoi (*dat. sing. of bean*), a woman; ar mnaoi eile, over another woman.

a' rí a só, and she [having] two [cows]. See note below on verse IX. (a), and bean under verse I. Compare tír na n-óg, as above (v. 4); "a' rí mteacht ar bárr na ttonn, and she going on the top of the waves."

Do rinnir (*or rinnir-re*), you made. (*Emphatic 2nd pers. sing. perf.*)

iomarca (*or iomarcaid*), too much, arrogance, excess, superfluity: *i.e.*, "you made too much (boasting) of it."

aréir (*or araoir*), last night.

This is the third verse in the *Duanairé* text, which reads thus:—

a' molaó ar don bó ve bheir
ar mnaoi eile i' aice só,
Do ruige tú a n-iomarca aréir;
bí féir, a bean na t-tí m-bó.

IX. The *Duanairé* gives the following as the ninth (and last) verse, which does not appear in the text published in the *I.P. Journal*:—

i' tpuag mar do bheir an taozal
aire léir an boct do élaoid;
ní b-parigean bean an dá bó féin
ceair ná cóir ar bean na t-tí.

The final stave, an ceangal (verse IX. above), is not in the *Duanairé*.

Ceangal, *m.*, a band, fastening, ligature, &c. (Coneys). Ceangal, *f.*, a band, bond, juncture, &c. (O'Reilly).

The quotation O'R. gives (4 Mast., 1433), "do beanam ceangal, clearly shows this word as genitive *masculine* after the verbal noun. Compare "Three Shafts," p. 188, l. 2, mar éleasair ceangal (*gen.*), and see Glossary. The "Summing-up" was very frequent in Irish poems of this period, when the whole gist was, as it were, concentrated in a final verse.

bíod (*or bídeas*), let it be.

ar m'fálung, on my cloak: "by the cloak I'm wearing" [I stake my cloak on it]. A euphemism for the more profane form sometimes found, ar mairéann. fálung (*cf. pallium*), the old Irish mantle, the capacious garment objugated by the gentle Spenser, but which has survived his abuse.

ainnir, ainoir, *or* ainvear, a young woman, a fair maiden (here perhaps used sarcastically).

i' uairbeac, [who] art proud. [Perhaps i' uairbuge *sup.*]

gnúir, countenance, appearance: "of most haughty aspect:" "scornful bearing." Idiomatic use of the nominative case. Compare ná'réam glóir, above; also bean i' áiríe céim; a tpuairín dob' áille gnaoi, &c.

do bíor, who art (relative habitual).

Deamrao, forgetfulness; gan deamrao, without intermission; without "intervallums." ("You still keep up," &c.)

tnúit (tnúit), envy, jealousy.

trío (from tré), through, (owing to).

Rácmur (*or rácmuir*), vain boasting; nonsense: compare rácmuir géile ar binnre (Sile beag ní choinneallán, and series, "Munster Poets"). Ráico, impertinence, nonsensical talk. O'R. Ráíoméir, gasconading.

Reo' (*or* Leo', for le ro), with thy.

buaib, (*dat. pl. of bó*), cows.

ar tóir, at first; at the start; in the beginning.

Dá bragáinnir (*re Emph.*), if I should myself obtain.

Seilb (*for seilb*), *f.*, possession; is written as a dative, or perhaps a survival of an old accusative form.

a, "particle (prps. the *utr. art.*), used to express the abstract numeral: a só, a trí, a ceathair," &c. Glossary, "Three Shafts."

Ceathair, four: ceitpe, with noun expressed (like só and só, two).

Do buairinn tú, I would strike or beat you.

an Chrioc.

Tóirí Comín.

PROVERBS—(CONTINUED).

From D. J. GALVIN, Glashakinleen N.S.,
Newmarket, Co. Cork.

14. Ní 'l don-ne' gan a ílúge beag grianua
féin aige.

There is nobody without his own ugly little way.

15. Gíara Dé cuáinn, 7 bár i nEínnn.

The grace of God towards us, and death in Ireland.

16. I' dána gac masrao 'na doirur féin.

Every dog is bold in his own doorway.

17. Dá mbínn-ni a gao' éig-ni, mar éaoi-ni
a gao' éig-ni,

Ní tpuarainn de'n iut iun go iugfionn
a-baile;

Ó éaoi-ni a gao' éig-ni, fan go lá,

'S dá mbínn-ni a gao' éig-ni, ní fanfionn
go lá.

Were I at your house, as you are at my house,

I would not stop of that race till I reached home;

As you are at my house, stay till day,
And were I at your house, I would not stay till day.

18. 'Conác-ran ar na daoine go bfuil na
ba aca, mar aoubairt an fear 'nuair
o'feuc ré amac masrao i'uarí fneacra.

"Such luck attend the people that have the cows," as the man said when he looked out on a cold snowy morning.

19. I' ní fear don-tríle i mearg lá intúge
de daoimib dalla.

A one-eyed man is king among a houseful of blind people.

20. Ní 'l peacaó ar bié ar vo mátaim, vo
tós í amaoán.

There is no sin on your mother, she
reared a fool.

21. 1r geairi go mberú an minneac níor
meaíra ná an sean-ghabair.

It is not long till the kid will be worse
than the old goat.

22. Nuair iméigeann t'airgeas, iméigeann
vo óáirve.

When your money goes, your friends
go.

23. 1r minic nac é an capall 1r fearr
tógann an páir.

Often it is not the best horse that wins
the race.

24. Tá breiceasó tuine é féim, mar éiréann
raome eile é, ní beiréasó leat an
meaíra aige ar féim.

If a man saw himself as others see
him, he would not have half the
opinion of himself.

25. "Tioceasó," dúbairt fearr le carlín,
"as" feucáint arís—

"Nuair iúiré na haibne i gcoinne
an éinice,

"Nuair béairasó na muilt na
huam,

"Nuair iméocáir na bhuic ar an
abann

as pucaó na gceann 'í an
uair."

"I will come," said a man to a girl,
"to see you again—

When the rivers run against the
hill,

When the wethers bring forth
the lambs.

When the trout leave the river
To nibble the skulls in the
grave."

26. 'San áit a leagtar an cinn,
1r ann a bíonn na rípréacá;
'S an uair a éirígeann na leamán,
1r ríleamán a bíonn na leacacá.
In the place where the tree is felled,
It is there that the chips are;
And when the rivers (?) run shallow,
The flat stones are slippery.

From Cork City:—

as ro eiro de na sean-íaróirí puamam
as Connraó na Gaeilge.—Orbóim ó
hAmhúgín.

1. Muna rímacuigí vo dailéin
asur é coimeáto go híreál,
1r meaíra é le beaúgáto
'ná coileán mac-tíre.
2. Gabáil de'n tuairgí reo
1 mbaic a munní
Do'n té tabairasó a eiro go léir
Do mair ná o' mgin.
3. Ná tabairí cúl le comairle ar mairé
leat,
asur ná tíreig an bairéan beiréasó ar
tí vo mairéas,
asur ná tóig an atéuaille, ar eagla
sur gáto ónt carasó uirí.*
4. Ní carra gac blaoiríe.
5. Carlín as móirí 7 móirí as iarrasó
táirce.
6. Mac-tíre i gcoimeann na róirge (.i. na
caorac: oirg, óir.)
7. Bíonn blar ar an mbeagán.

NOTES AND QUERIES.

(94) See Journal, No. 60, vo fóbair. A leitéro reo:
"Táim tóiréas tar éir mo fúl vo léirgint ar an alt
vo rípréasóir ían rípréasóir ar an páir ríon 'ba
tóbair.' 1r mair é ríon. Ní ríar a fíor asam casó é
an bun-buirg bí rí' b'focal.

"Níor airgeas ríam '1r tóbair.' O'airgint:—
1. ba tóbair. 2. ba tóbair go tóirgint. 3. ba o.
som tóirgint. 4. ba ró-o. som é. 5. níor éiréas,
atc ba ró-tóbair som é. 6. 1r beas ná sur o. som
tóirgint.

"nac caol vo ríonmair an rímaomeam!

"peasóir na laogair."

1r amharó cuiréas béairla ar na ríaróirí tuar,
mar leamair:—1. It was a near thing, a close shave.
4. It was a very close shave for me, I came very near it.
6. I almost had like to fall, I was almost near falling.
Lá dá ríabair as cant le ríaróirí na laogair, o'innir
ré óam go gceala ré "tóbair." dá ríaróir mar reo:
"níor tóbair ná go mbeim ann." 1r ionann é 7 dá
ríaróirí "bí ré mar bair mí-áig oim go ríabair
ann."

Seoráin Laoroe.

(95) See Journal, No. 60, p. 189, l. 13. "cannlán, a
young helpless family" (Waterford). Connlán in
Tyrone and Oirghialla means "family." Connlán
(Típrí Bior-ghairé, 185, 12) is probably the same word,
being preceded in context by aicme, "tribe," and followed
by veibléan, "orphan." For change of -ann into -án.

* Go ráac, 1r é ríon, vo réir an tceannóiré eúg
óim é, "ná tuit amac le tuine munnearóda."

cp. *lócpán* = *lócpann*, — *lócpán* *polur na ríoe*, "the Jack o' lantern" (Galway). I hope to contribute a note on the latter to a future number. *Seofam laoroe.*

[Cp. also *paoleán* = *paoleann*, see No. 60, p. 67, note 4. But we should hardly consider these as direct changes. *lócpán* may be *lócpann* reimported from books with a wrong pronunciation. I have heard *alban* (for *alba*, Scotland) pronounced *albán* in the same way. Old words are often revived with an incorrect pronunciation. We hear the word *pér* very often now-a-days instead of *peir* = *festis*. — E. McIl.]

(96) *airéil*, "awful," *cpí* *biop-ghaite*, vocabulary. This word is in common colloquial use in North Connacht, and signifies "quick, fast." *ná* *rubair* *éim* *hairéil*. *Charé* *mé* *an* *copán* *éim* *hairéil* *7* *o'feuo* *mé* *'na* *útaró*. That this is the meaning also in *cpí* *biop-ghaite* will be clear to anyone who examines the context. *Táinig* *oipuma* *oo* *deamair* *oipuma* *oib-ghníreá* *o'a* *fuasac* *go* *hairéil* *1* *neallair* *míne* *a* *hainne* *an* *cpí* *ghaite*, 145, 27. Cf. preceding clause. *oáir* *o'a* *cpí* *go* *hobann* *1* *lámh* *luicpéir*, where *obann* corresponds to *airéil*. Cf. *ionnpanila* *eile* *oo* *báir* *airéil* *obanna*, 151, w; *oo* *puasac* *go* *po-airéil* *cpéir* *an* *bpeasac* *po*, 153, i. *Seofam laoroe.*

(97) See Journal, No. 55, p. 111, III. 3, 45 *ól* *tobac*. "Sucking or drinking tobacco were the terms applied to smoking on the first introduction of the plant into England. The native of India to this day says *tamaku pita hai*, 'he is drinking tobacco.'" — Nicotiana, *Chambers's Journal*, April, '95, p. 143. *Seofam laoroe.*

GAELIC NOTES.

We offer this month *páirte* *7* *ríde* to Father O'Leary's interesting tract on "*1S* *asur* *oá*." The nature of these two verbs, as instinctively understood by one familiar with Irish from childhood, is clearly expounded in a series of questions and answers accompanied by copious examples. The whole so far is in Irish. The matter is then dealt with in continuous English prose. Three rules are formulated in Irish; two deal with the sense, and the third with the structure.

1. *1S* is a link between two things or two modes.
2. *oá* is a link between a thing and a mode.
3. The order of words with *1S* is the inverse of the order with *oá*.

As we expect that all our readers will possess themselves of the little book, unique of its kind, we go no deeper into its contents. Besides the important lesson which is its object, many things about Irish idiom and usage will be learned from its perusal. Father O'Leary has no trouble about technical terms in Irish. He uses the following: *cuing*, link; "copula;" *poluro* (*poluro*) example; *ionanncp*, identity; *moó*, mode; *comangcp* (*comgcp*), ellipsis, abbreviation; *oul*, *ruídeam*, construction, order; *foacal* *eoLur*, predicate; *bpeir*, sentence. The little book is smartly turned out by Guy & Co., Cork, price sixpence. We hope it will have such a circulation as will encourage its author to further exertions in the exposition of Irish idiom.

Dr. Hyde's *Religious Songs of Connacht* are continued in the *New Ireland Review* for July. The paper contains

two religious poems by the famous Abbot of Boyle, Donnchadh Mór O'Dálaigh.

The *Cork Examiner* has been publishing first-class Gaelic matter. A few weeks ago it printed for the first time a poem on "Echo," by David Barry, of Carrigtwohill. David Barry, who died in 1851, aged 94, was the author of a sacred epic in Irish on the death of Abel, a MS. copy of which was recently lent us by a member of the Cork Gaelic League.

The *Tham News*, during the past month, reprints the songs *Domnall na Spéine* and *ingean an phaoirtis ó'n nSleann*.

The *Galway Pilot* continues the publication of an Irish version of the dramatized *Colleen Bawn*.

The *New World*, Chicago, is to be added to the list of newspapers containing Irish matter.

A copy of *An Sgeulróe Saobhála*, Part I., the first volume of a new collection of Irish folk-tales, by Dr. Douglas Hyde, is just now to hand. There is only time to say that the volume is up to the level of Dr. Hyde's best work in this line. The tales in which the compiler has taken the trouble to record the *ipsissima verba* of the *sgeulróe* are especially pleasant to read. We hope to notice the work at greater length next month. The price is two shillings.

We deeply regret to have to record the death, a few days ago, of Mr. James Morris, formerly of the Gaelic Union, at Annaghdown, Co. Galway. *Deannaic* *oé* *le* *n'anam*.

THE GAELIC PAPERS.

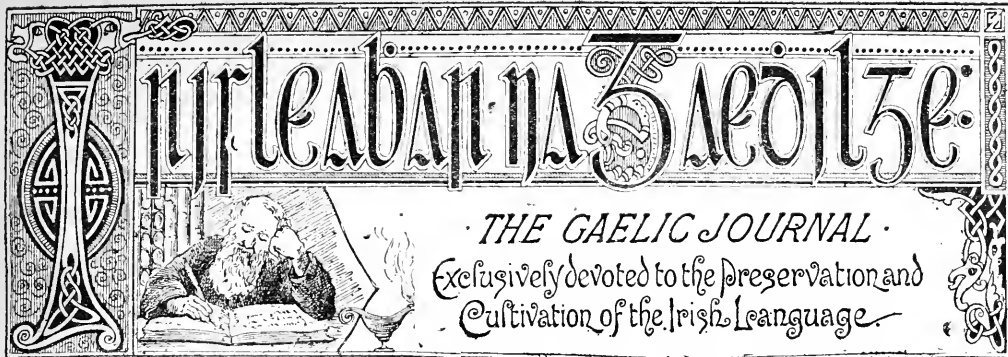
The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

Mac Talla—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tham News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to Mr. John Hogan, 8 Leeson Park-avenue, Dublin, and made payable to him. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for the sale of the Journal invited.



Irisleabair na Gaedilge

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[No. 66 OF THE OLD SERIES.]

EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form : see advertisements.)

EXERCISE CIL.—(Continued).

§ 590. Many endearing expressions are used in Irish—a cuile mo éioróe, O vein of my heart! Graú (grau) geal mo éioróe, bright love of my heart. Leanb mo éioróe, child of my heart; a mínn, O secret (love); a mínnmín (Woor'neen), O little loved one; gile (gil'-ě) mo éioróe, brightness of my heart; a cúro (CHid'), O (my) portion (= my only wealth); a tairge (hash-gě), O treasure; a éara (CHor'-ä), O friend; a éara mo éioróe, &c.

§ 591. SAYINGS:—Go b'róimh (Wōr'-ee) Dia oim, oim, &c., God help me, you, &c. Solur Dé éugaimn (hug'-än, Munster, éugaimn hoo'-an), the light of God towards us. Said when a welcome visitor is announced.

§ 592. Patrick was standing on the mountain when he saw the eagle coming down (anuair äñ-oo-äs, from above) from the sky. The eagle was in a great hurry and he was angry. The eagle saw the lamb in the field, but it did not see the man standing on the road. The man was anxious when he saw the eagle coming, and his son was afraid. His son was a child then, but Patrick was a big strong lad that time (an t-am iun, or iní an am iun). Is Cormac better yet? Yes, he is better, he and Hugh are sitting inside at the fire. Will you be at home to-morrow? I will be working up on the mountain.

EXERCISE CIII.

§ 593. The particle an (an) very, and ró (rō), too, unite with adjectives forming compound words.

an-fuar (an-oo'-är), very cold.

ró-fuar (rō-oo'-är), too cold.

§ 594. Ní'lio aš uil amac moiu, atá an amuiri ró-fuar, ačt béirō aš uil amac i mbámač. An b'aca tú an cat? Connait, bí pé 'na cōulaō amuig ari an b'euiri. Atá an lá an-fua. An iarb aítne ašat ari an b'eari iun? Ní iarb, ačt bí aítne máit ašam ari a atairi ašur ari a mátar. Bérō mear móri ari an mbuačaili óš iun fóp. Bí me an-ós an t-am úro, bí mé in mo páirte beaš, ašur ní iarb caili ašam.

§ 595.

Caipiač, spring. ar-äCH, Munster, ä-r-oCH'
Samraō, summer, sou'-roo, „ sou'-ra

Do you know (eolai) that road up in the hill? I am not going out on the road to-day, it is too wet (rō iūCH). The hay is not too dry, it is green yet. The boat is in the house (taCH: Munster, iní an oisig). What is the price of (that is on) that horse (gop'-äl)? We have the summer now. The weather is hot and dry in the summer, it is cold and wet in the winter. The grass is green in the spring. The (anr) spring is short this year. Spring, summer, autumn and winter. We shall be going home to Ireland in the summer. This poor man does be at home in the winter, but he does be away (from home) working in the summer and in the autumn. There does be oats growing on that hill in the spring. The old man was sick this spring, but he got better in the summer.

EXERCISE CIV.

§ 596. ANOTHER VERB "TO BE."

We have now met the two verbs, *atá* and *bí*. We have a third verb which is also used to translate into Irish the English "am, art, is, are," &c.

This verb is *is*, pronounced (is) like *iss* in English *hiss*, not like *is* in *his*. This pronunciation is not according to the general rule that *r* slender should be pronounced (sh).

The English sentences we have met up to this have been like "The day is long." "I am a strong man," "Patrick was a priest," "The house will be on the hill," &c. But in no case have we yet met a sentence where the English verb am, art, is, are, was, will be, &c., was followed by the definite article *the*; as, "I am *the* king," "that is *the* truth," &c.

§ 597. When is this verb *is* used? Whenever in the English sentence the verb "to be" is followed by (A) a proper name; or (B) a common noun, with the definite article *the*; or (C) a common noun, with the possessives, my, thy, his, her, our, your, their. As A. *Is tú Cormac*, you are Cormac; B. *Is tú an rí*, you are the king; C. *Is tú mo máthair*, you are my mother.

§ 598.	<i>is mé</i>	<i>is tinn</i>
	<i>is tú</i>	<i>is túb</i>
	<i>is é (ae)</i>	<i>is iad (ee'-ádh)</i>
	<i>is í (ee).</i>	

These are the forms for I am, thou art, he is, she is, we are, you are, they are. Notice that the pronouns of the third person instead of being *ré*, *rí*, *riao*, have lost the *r* and are *é*, *í*, *iad*. These forms are now used after all parts of *is*.

§ 599. There is some difference of usage in this matter. In the old language we often find *is-ré*, *is-rí*, *is-riao*, and in the modern spoken language *is-ré*, *is-rí*, *is-riao* are always said, often shortened *ré*, *rí*, *riao*. But writers of Irish of the last two centuries have preferred to write *is é*, *is í*, *is iad*, and sometimes *is inn*, *is ib*.

§ 600. The EMPHATIC forms of the pronouns are *mise* (*mish'-é*), I myself; *tusa* (*thus'-á*), yourself; *seisean* (*shesh'-án*), himself; *seise* (*shish'-é*), herself; *inn-ne*, or *innne* (*shin'-é*), ourselves; *ib-re* (*shiv'-shé*), yourselves; *riao-ran* (*shee'-ádh-sán*) themselves.

§ 601. *Is mise do mhac*, *agus is tusa m'áthair*. *Is tinnne Diaimuro agus Cormac*. *An bhaca tú Eudomonn inoiru?* *Ní faca mé Eudomonn, ádt connac mé áit*. *Is rib-re áit O'Conaill agus Domnall O'Ceallaigh*. *Is tinn (we are, yes)*, *agus atáim do sul a b'áile anoir*. *An bfuil seiríu mói oiríab?* *Atá, fuair si n-áthair báir inóe*. *Cao bí áit?* *Tinnear mói*. *Is tusa áit oiríu*.

§ 602. Whenever *this*, *that*, *those* mean this person, that person, those persons, they are translated by *ré* *ro*, *rí* *ro*, *riao* *ro*; *ré* *rin*, *rí* *rin*, *riao* *rin*. With *is* the forms *é* *ro*, *é* *rin*, *í* *ro*, *í* *rin*, *iad* *ro*, *iad* *rin* are used.

§ 603. *Is é ro an rí*. *Cá bfuil ré ag sul anoir?* *Ní'l a fíor ágam*. *Is iad rin Diaimuro agus a mhac óg—an bfuil áitne agat oiríu?* *Is í ro b'púir, atá rí boct anoir agus níl meaf uiríu*. *Tús an fear úo ríde punt dom inóe—fuair ré an t-áitne ag an gcapall óg áit an aonac*. *An ríab tú uam in Oún-na-ugall?* *Is é ro áit oiríu*. *Is í ro áit lonc*. *Is é rin áit mbáio*, *amuis áit an loct*. *Is é ro an ríamíad—b'áitne an áitiríu te anoir*. *Ní b'áitne an g'áitnead ro-fuair inoir an t'áit ro*.

EXERCISE CV.

§ 604. When an interrogative or negative particle is placed before *is*, the *is* disappears. Thus, *is tú*=you are. But if we wish to translate the question "are you?" we do not say *an is tú?* but simply *an tú*.

<i>An mé?</i> am I?	<i>an tinn?</i> are we?
<i>An tú?</i> are you?	<i>an rib?</i> are ye?
<i>An é?</i> is he?	<i>an iad?</i> are they?
<i>An í?</i> is she?	

§ 605. So with the negative particle *ní*. *Ní mé*, I am not *ní tinn*, we are not *Ní tú*, you are not *ní rib*, you *Ní h-é*, he is not *ní h-iad*, they *Ní h-í*, she is not

§ 606. Notice after *ní* before *é*, *í*, and *iad* that a *h* is introduced to prevent hiatus or difficulty of pronunciation.

§ 607. So,	
<i>cia mé?</i> who am I?	<i>cia tinn</i>
<i>cia tú?</i> who art thou?	<i>cia rib</i>
<i>cia h-é?</i> who is he?	<i>cia h-iad</i>
<i>cia h-í?</i> she?	

§ 608. For *cia tú?* who are you? we generally say *cia tú féin*, who is yourself? *Cia h-é féin?* who is *he*?

§ 609. *An tura bhuán O'Domnaill?* ní mé, *yr mipe Coimac MacDomnaill*, *yr é ro bhuán*. *An í rin bhuáir?* ní h-í (*hee*); *yr í rin nóia, agus yr í ro bhuáir*. *Agus cia tú féin?* *Yr mipe Domnaill O'Conaill*. *An iao ro an ní agus an flait ós?* *Yr iao; agus atá iao ag oul a baile anoir*. *Ní h-é ro an tead, yr í ro an áit*. *An tura fear an tige?* *Yr mé, ceo fáilte móimac*.

(Each sentence must be examined, to see which verb *atá*, *yr* or *bríom* is to be used).

§ 610. The night is very dark, there is no light on the road (*atá*). There is (*atá*) a person coming up the road. Stand, are (*yr*) you my brother? No (*yr*), your brother went down the hill, he was (*bí*) in a great hurry. He was angry. This is (*yr*) not the (*ant*) island—this is the mainland (*cíu mói*), the island is out in the sea. I was not angry yesterday. Will you be coming home to-morrow? Who are these people (*cia h-iao ro*)? These are Art, Conn and Niall; they are coming home now, they were working in the mill; they *do be* working in that mill, and they get money for (*ay*) their work. Is this your field? It is, the grass is green now, but in the winter the grass will not be green. The field is very good. There is a heavy rent on it.

EXERCISE CVI.

§ 611. Before translating into Irish an English sentence containing any part of the verb *to be*, we have to examine the sentence carefully. As we have seen, when the English verb *to be* is FOLLOWED by a proper name, or by a common name with the definite article *the*, or the possessives *my*, *thy*, *his*, etc., the verb *yr* must be used in Irish—the order of words being—1. The verb. 2. The nom. case. 3. What follows the verb *to be* in the English sentence.

In the examples already given the nominative case was always a pronoun. We have now to give examples of sentences where the nom. case is a noun proper or common.

The following examples will show the

construction:—Instead of saying “Cormac is the king,” we say, “He, Cormac, is the king.” *Yr é Coimac an ní*. So “Nora is the woman” is *yr í nóia an bean*, she, Nora, is the woman.

§ 612. Where, in the English sentence, the verb *to be* is followed by a pronoun, personal or relative, the verb *yr* is used in Irish; as, *yr mipe é*, I am he; *yr mipe atá tinn*, it is I who am sick. Sentences of this last type, “It is . . . who,” are very common.

§ 613. *Yr é Domnaill m'atair*. *Ní h-í nóia mo mátair*. *Yr iao nóia agus Art atá m' an mbá*. Donal is my father. Nora is not my mother. It is Nora and Art who are in the boat.

§ 614. *An é an fearoune o'atair*, is the old man your father? *An í an bean ro an bean fearóir*? Is this woman the rich woman? *Yr iao na páirí mo bhrón*. The children are my trouble.

§ 615. *Ní h-é m'atair an ní*. *Ní h-í mo mátair an bainneogam*. My father is not the king. My mother is not the queen.

FÓRNOCT.

Donncaó Ó Ceallaacán mo-éan

[*Táilínir b'eaó é. Do mairgeaó a munnir ar a bpeilim timéioill dá fícro bliadán ó foin. Do éomunigeasair i n-áit ar a vutgar fóinoct, baile puiric i bpoir ro Domnaó móir agus timéioill veic míle ó Cárpaig Coircaige.—Donncaó pléimionn.*]

Mo plán-ra cuirim cum fóinoct, 'ré baile beas an tréin,

Maí yr ann ro tógas go hóg mé gan uirparba puiric ra' traogal,

Go vótáir éugam le fóirra, 'ré Seoirre b'raeoir Círé,

A' ro mairair ré na comairam vob' fearir ro friblir réar.

Dá maircaó mo veairbáir Domnaill, beircaó acu malairic ríéil,

Maí dá mbercaó a fírib tógas, ro geobairir grán a' p'léir;

Tá a éig anoir go huaisneac 'r é féin ag
tabairt an féin,
A éairíoe gaol dá mairt a' r iao i b'ao
i gcéin.

Agur bátao 7 bar'ao 'r múcao ar luét
rúiréa b'aoiríu Cíe,
A élan go n-iméigro 'na cúigroib le cior
a' r le mí-ág an t'ao'ail;
Gac milleao dá ngabaró éúca go n-úcaio
iao go ríeít,

'S náí cuirtearí éoróe i n-úirí iao aét a
leigéao marí úiríe le gíeín.

1r veap an baile fóimóet, 1r b'ieag é a
aeirí 'r a r'gémí;

Bionn aipheann lá Ríog an Domnaig ann,
'r an r'agair go humal dá léigéao;

Bionn an rúiméirí a' r an gaba ann, an
gíeapúoe 'sur an r'aoi,

An r'mólae binn 'ran ngleann ann a' r
m'ieaca éum féirí.

Dá r'ublócainn-re go h'eócaill, ar r'ain go
eumairí loe' léin,

Ar r'ain go r'oi Tígí n'óiríoe, 'r ar r'ain go
calam an éirí,

Go mairíeirí na n'orao, 'r ar r'ain go
rúiré' n'í n'íll,

Aon baile beag marí fóimóet ní b'uiríonn
im' r'ubal go léirí.

seána.

(Ar leanamhant.)

Cáit. Cia tabairt go maib féaróg ar
cailleac na mb'ioe?

Gob. Ó! go veimín, a Cáit, tá rí uirí.
Bíor-ra 'na haice, 7 o'féacáir go cuinn ar
a r'meigín, 7 tá ré lán ve r'ubroib móra
raoa r'eamhí, 7 iao liae marí beróeo
guairíoe. 'Nuairí éonnaic rí mé dá r'abairt
fé n'oeapí, ro gáirí rí 7 éumil rí veim'
éaoan iao, i r'ieo go mb' éigean roim
luigáio leirí an n'gíeít.

Cáit. 1r mairí nae ro' r'íulib ro éuirí rí
iao; b'féoirí go gcuiríeo ré éú ó beirí ag
féacáint arí éaoimib éom r'ioe-míinte rín.

Gob. Dómaire am b'iaeapí móroe, a Cáit,
sur im' r'íulib a éuirí rí iao, féac! Agur
rín é éuirí ag luigí mé, 7 ní hé an gíeileap.
Bí aon éeann amáin oiréa bí éom móirí éom
raoa le r'nácaio r'eamhí, 7 éuarí ré r'ieac
im' r'íul, 7 g'eallaim éuit náirí éuiríeo a
éumíne éiom go ceann tamall. Ní féaoarí,
ámíaró,¹ an mbairíro ré an r'ioe-míneao
éiom.

Cáit. Éirí, a Gobnait, marí m'agao bíor.
Ní 'l aon r'ioe-míneao oiré-ra 7 ní maib
maim. Aét tá r'uo agat ná r'íul agam-ra,
—tá r'ioe agat. B'féoirí, dá mbeirí-
óinn féin ann, go r'eiríeo oim gan
féacáint éigin ro éabairt arí na guairíob.
Aét an aipheann tú, a Peg, ní féaoarí féin
'an t'ao'ail² cao é an r'aoi a bí ag an b'eoarí
úo na méapacán arí éeána, surí éurí ré an
agáio beirí³ úo arí i láirí an aonairí, gan
éuirí gan aóbarí.

Peg. Sin é r'ieac a bí ag milleao
éeána. Ní féaoarí ré cao ré veapí
o'aon-ne' a leiríeo ro éeanamí. 1r mímí
'na éuarí rín a bí ré arí an aonac g'eána
ag r'ioe b'íog, 7 1r mó (=iomó) tamall
raoa éairí ré ag r'ieapí arí luét méapacán
ag b'iae arí⁴ go b'iaigéao ré lán a r'íul ve
'n féapí a labairí leirí an lá úo, aét ní
b'uoarí. Agur tá gac aon veapí, dá
b'iaigéao, ná m'agao a éuro r'ioe-éaintíe i
n-airíe⁵ leirí.

Cáit. 1r móirí an r'ieag marí leigéao i
n-airíe leirí arí r'oirí é.

Peg. Táirí an r'géal r'io-obann arí
éeána. Ní maib uain airíe éumíneamí arí
cao baó éeapí ro éeanamí, go móirí-móirí
nuairí féac ré arí féapí na méapacán, 7 bí
r'eiríeo i b'beróil a g'no féin, gan r'uim arí
b'ie airíe i n'gno éeána. 1r amílarí marí
bí an r'géal arí ball airíe, ní maib ré r'io-
éimíngíeac surí b' é an r'eoarí r'ain ro
labairí i n-aon éoirí.

Cáit. Dómaire am b'iaeapí 'r am b'apí
suríab é bí agam féin dá éumíneamí⁶ leirí⁷
go mb' féoirí náirí b' é.

Peg. Seo, 7 nae veapí an obairí beróeo

“Շօ Եւմին, ա Տօնն,” արբերան, “ճաշ 7 ճաշն-բն օրն է Երեւի մ’ Եւթարօ օրն Շօ Շաւիթնոն Եւթէ ճշ Երաւլ օր-Եր ճշ Լօրշ արշոյ արարածէ. Ըծոօ Եւթարօ ճաշ քոյտ ճիւղ մօրն անօր Եւթ, ճշոյ, Եւթ մարն արշոյն, մի Եւթարօ Եւ ճաշաշ Եւթոյ Եւթ-Եւ է Եւթար Եւթ. մի Եւ ճաշ Եւթ Լճ Եւթարօ մօ Եւթէրօ Եւ ճաշ արարօ օր.”

"I' oil liom ná fuil céad punt a'gam oipeamnac' anoir le tabairt tuit," a'gha Seadna.

"Do r'ao an duine uasal 7 o'féad ré ar Seadna. Ní maib don éinne i n-aon éor aige leir an b'pneasra rain. O' féad ré ar Seadna, maí (o') féadfao ré ar ainníoe éigin neam-éoiréionnta. O' féad Seadna go fearmác roir an dá fúil air. Deircti go maib féadaint ana-éoinigéad¹⁹ a' Seadna, nuair euptaoir²⁰ fearis air, 7 suir beas don-ne' ná cúba²¹ iompi. Do cúb²¹ an duine uasal úo iompi. O'féad ré ríor ar an ocalam, 7 anghair o'féad ré an ooirur amac, 7 ar ball o'féad ar Seadna a'gh, 7 i' amlaró do bi Seadna a'g d'áimíoe uime.

"Ó!" ar reiréan, "do déanfao deic bpuint 7 dá 'éio an gno."

"I' oil liom," a'gha Seadna, "ná fuil deic bpuint 7 dá 'éio oipeamnac' a'gam le tabairt tuit."

Uaim rin an móróail ar fao de.

"Tabairt dom deic bpuint," ar reiréan.

"Ní b'raigir," a'gha Seadna.

"Ní eiteóéá don punt amáin oim," ar reiréan.

"Ní 'l ré le fa'áil a'gac," a'gha Seadna.

"Féad, a Seadna," ar reiréan, "dá a ríor a'g an ocalam nári itear biaó 7 nári ólar deoó ó maroin moé! Uao móri an déimic éuit iwo éigin le n-ite do tabairt dom."

Óamig an fearaint úo i rúilb Seadna. Do rin ré a m'éar éum an ooirur. "Tabairt do bótar oir," ar reiréan, "a élaróiré óiomáoin!"

I' beas ná suir léim ré an ooirur amac.
(Leanfar de reo).

TRANSLATION—(CONTINUED).

KATE. Who said there was a beard on Cailleach na mBroc?

GOB. Oh! indeed, Kate, it is upon her. I was near her, and I looked closely at her chin, and it is full of great thick long hairs, and *they* grey as bristles would be. When she saw me taking notice of them, she laughed and she rubbed them against my forehead, so that I had to scream with the tickling.

KATE. It is a pity it is not in your eyes she put them. Perhaps it would put you from *being* looking at people so impudently.

GOB. Why then, indeed, upon my word and credit, Kate, it was into my eyes she put them, see! and it was that put me screaming, and it was not the ticklesomeness. There was one among them that was as big (and) as long as a thick needle, and it went into my eye, and I promise you that I did not put the remembrance of it off me for a while. I don't know, though, will it take the impudence off me.

KATE. Whist, Gobnet, it is for a *joke* I was. There is no impudence *on* you and there never was. But you have a thing that I have not,—you have patience. Perhaps if I myself was there, it would *fail* me not to give some look at the bristles. But do you hear, Peg; I don't myself know in the world what *cause* of attention to Seadna that man of the thimbles had, that he should out-face him in that manner in the middle of the fair without reason, without cause?

PEG. That is exactly what was puzzling Seadna to death. He did not know why any person should do such a thing. *It* is often afterwards he was at the same fair selling shoes, and it is many a long while he spent watching thimble-men, expecting that he would get the full of his eyes of the man that spoke to him that day, but he did not. And there is every probability that if he did get it, his bad talk would not go unrequited with him.

KATE. It is a great pity how it was let go unrequited with him at first.

PEG. The matter came too sudden upon Seadna. He had not time to think of what he ought to do, especially when he looked at the man of the thimbles, and *he* was minding his own business, without any attention at all to Seadna's business. After a little time, in fact, he was not too sure that *he* was at all the man who had spoken.

KATE. Why then, indeed, upon my word and credit, (that) it is that I was myself thinking too, that perhaps he was not.

PEG. Well then, and is it not a nice work that would be done by Seadna if he were to strike the man and he having no reason to *him*?

KATE. 'Pon my word, it is true for you.

PEG. A long time afterwards, when Seadna used to be looking out for the man, *it is how* he was determined, if he should see him, to go at first into conversation with him, and then, when he would have made out from the conversation whether he was the man that spoke in that way or not, it would be in his power to strike him or not to strike him.

NORA. And sure, Peg, it would not be right for him to strike him, whether he said the words or did not say them.

PEG. Really, Nora, I am not saying that it would; but I am saying that he was determined on it, whether it was right or was not. But it was quite immaterial, because it failed him to get any glimpse of him at home or abroad. He did not get tale or tidings of him high or low, and at last the matter went out of his head.

When he had the two pairs of shoes finished, even though he had not the pounds' worth of leather used, he went and he brought with him two pound's worth, and then four pounds' worth. Then he brought with him two other shoemakers on their day's hire, and after a while two others. It was very short until his name was up in the country on account of the goodness and cheapness of his shoes, and it is to him the best tradesmen used to come, because it is he that used to feed them best and pay them best. It is to him that the richest and

highest people used to come to buy shoes, because it is in his shoes the best stuff used to be, and it is on them the nicest make used to be. It is to him the poor used to come, who used not to have the money for the shoes handy, for he used to give them a fine long time, and when the time used to be out and the debts used not to be paid, he used not to be severe in the enforcement of the claim. It is often shoemakers used to come to him who used not to have money to buy leather, and that they used to ask him to give them the loan of a share of money, so that they could continue at work and be earning something instead of being unharnessed (and) idle. There is no fear he ever refused any one of them, and 'tis many a poor shoemaker under a heavy family, that would have been often without his children having food and without a pig at his door but for Seadna.

When he used to be going to Mass on a Sunday or holiday, or when he used to be going to the fair or to market to sell shoes, 'tis many a man used to be coming before him on the road and calling him aside, saying, "Excuse me, Seadna,—I would have those two pounds for you but that it failed me to sell the pig;" or, "Indeed, Seadna, I am ashamed to come to talk to you, and I not having a halfpenny of your money yet for you; but my son was struck sick and he was twenty-one days lying down before he got the crisis, and I had to keep two nurse-tenders taking care of him during the time." Everyone used to be that way, having his own poor-mouth, and Seadna used not to have as an answer for them but, "Don't be annoyed;" or, "It is not worth a pin;" or, "Take your time." And I promise you it is they that used to take it.

There was one man that (regarding whom) Seadna gave the refusal to him; and if so, *'tis how* he came but in a suit of broad cloth, and he broad and strong and healthy, and fine and red and fat, and his two hands fine and soft and white and limber, without the sign of work or of business on them. And here is how he spoke: "Indeed Seadna," said he, "there is annoyance and humiliation upon me, that it should have overtaken me alive that I should come to you to ask for money to borrow. But a hundred pounds would make a great convenience for me now, and according as I hear, it will not make a great inconvenience for you to give it to me. It is not every day the like of me will come to ask it of you." "I regret that I have not a hundred pounds handy now to give you," said Seadna.

The gentleman stopped and looked at Seadna. He was not at all prepared for that answer. He looked at Seadna as he would look at some uncommon beast. Seadna looked at him steadily between the two eyes. It used to be said that Seadna had a very wild look when he used to be made angry, and that there was hardly anyone that would not cower before it. That gentleman did cower before it. He looked down at the ground. Then he looked out the door. After a while he looked again at Seadna, but it is how Seadna was laughing at him. "Oh!" said he, "fifty pounds would do the business." "I regret," said Seadna, "that I have not got fifty pounds handy to give you." That took the pride altogether off him. "Give me ten pounds," said he. "No!" said Seadna. "You would not refuse me one pound," said he. "You have not it to get," said Seadna. "Look, Seadna," said he, "the ground knows that I have not eaten food nor taken drink since yesterday morning. It would be a great charity for you to give me something to eat." That look came into Seadna's eyes. He pointed his finger to the door. "Take to your road," said he, "you idle vagabond." He almost sprang out the door.

(To be continued.)

NOTES.

¹ Also *áin*, 'however,' a very ancient particle. Stronger form *áinac* (= *áin aéc*?)

² = *De'n cpaogal*. ³ *agair béil*, or *aróbéil*.

⁴ Note *ay* inserted here. ⁵ *n-aipe* = gratis.

⁶ *Supab é bíor féin ag cumineam* would be bad Irish, as it would suppose the relative to be directly governed by *cumineam*. The verbal noun or so-called infinitive can only take a genitive case. In some places the phrase would run *supab é bí mé féin a cuminuagad*, the *a* representing the prep. *do*. In this usage *é do cuminuagad* must be taken as one locution with *bí mé* inserted in a loose fashion. Old Irish *amí acáí v'aymaro* = *an núb acá tú 'aymaró*, *an núb acá agat óá 'aymaró*.

⁷ *Leir* "too." ⁸ Note that *v* following *n* is not usually aspirated in Munster: Connacht, *ny-piay vuit*. ⁹ For *ayp* *noóis*, sometimes weakened to *'ayp noó*. ¹⁰ *Tárgs*, account of the dead, *tuairpys* of the living. ¹¹ Also *péipe*.

¹² I have never heard this use of *bíod* without *'ar* following. P. O'L.

¹³ All numbers up to *veic*, except *don* and *óá*, properly cause eclipsis in the genitive. *Óá* invariably aspirates in present day Irish, except in *óá v'ayman*.

¹⁴ *Sgupta* "unharnessed," the opposite of *gabta*.

¹⁵ *i. potmie*.

¹⁶ The Irish word for "crisis" has become much confused. It sounds like *aoiteó*, *an t-aoiteó* "the crisis."

The similar word *paorpeam* means "respite" from trouble.

¹⁷ Also *ní fú bíorán é*. The *agur* possibly throws a light on the true meaning of *fú*. *Ní fú bíorán 7 é*, "it and a pin are not one value." *Ní fú bíorán é*, "it is not the value of a pin" (apposition).

¹⁸ The force of *ná* in such phrases is "The manner in which he came was *nothing else than*," &c. *19 é puo tu bíteamnac*, "'tis what you are, a thief;" *19 é puo tu ná bíteamnac*, "'tis what you are *nothing short of* a thief." *19 é puo do bí ann fuil*, "'tis what was there, blood;" *19 é puo do bí ann ná fuil*, "'tis what was there, *nothing but* blood." People who speak Irish well and English but imperfectly often say, "'tis what you are *than* a thief," "'tis what was there *than* blood."

¹⁹ Pronounced *caoríteac*. ²⁰ When *cuy*, "put," has an inflection beginning with *t* added, the *y* is often broad, as *cuytair*, *cuytair*, *cuytá*, *cuytá*, *cuytáoi*, *cuytáoi*, as well as *cuytair*, &c. *ana* for *an*.

²¹ *cúbad*, "to hang the head, to be overawed."

peasair tía laogaire.

CORMAC ÓG.

(Fuígleac.)

"Searamh!" *ay gué binn uapal ó cúinne na coille, 7 le cumácta an fíri ópaoríteacta ro o'fan an bean buairíteacta rocaip.* "Míri Domnall na nGeminleac." ²⁷ *Sro í púm ptail bán locha léim. Maipéann t'ingean 7 vo élamam.*"²⁸

"Tugair v'éíteac,"²⁹ *ayp an bean, a fúile ay lapaó le feipis, "táio riato aiaon bárote 'ra b'aypige éomingeis."*³⁰

"Ná labair maip rin, a bean gan ééil," *ayp feipean. Connaricoy an meacé*³¹ *i n-a*

riabhadar, mar eualar r'ghreao ó'n b'paoileann rín, 7 éánagar ó loe Léin i nór na gaoite. Ba móir an triasg shiáó cóim ríunneac 'r tá eatorra do ghearrad cóim hobann. Do éar'ouig iománurde t'reun mear uaim le fada 'nuair a éonnapicac cumann éorpaic óig dá shiáó, 7 a cóimiac le tuinn 'r anrad ag iarrad i éabhairc r'lán leir air tír, do b'neab mo émorde am' éliab le hiomao onóirde do, 7 éairdear mo b'iat i n-a oiméacall. Mairear r'ao," ar r'eirean, 7 o'feuc ré ruar air r'péir na horóce, "cum go mbuaróir an m'uir air an oirí 7 go mberóir cairleán áir do do f'aoi uirge."

"I' r'óig liom ná hinneóir f'á b'neug," ar r'ir;

"Ta r'cáil na r'íunne i' r'p'og'raib glara, 'S do leaca r'ém r'leamun le gheann ar laraó"

Ta do éim r'iozámáil, 'r do b'earra calma, Do éraob-folc óir air do ghuilnib leatna,—

Comairde an t'reit, a m'ém 'ra mairdeara. Tabair mairdeamnar do m'naoi bóic acuiririg, Náir éur m'umigín do' g'naoi éaoin éanna-ráig.

Tabair marcuigeac d'ampé déin mo éairde, 'S g'urdeao go deo' cum Ríog ná b'laidear, T'iocair éabairc duit a b'í do' f'eari cúl oi,

'Nuair a éirao go d'úlmair lán mo f'úl oi."³²

"Ní f'eadarair cao o'airair, tá uirgí loe Léin ruar." "Fuilngeoac a b'ruarac; tá mo leant le r'eirint beo."

"Tá b'ian 7 Sgeolán, cum r'ioz na r'émne, r'aoi éraoirdeac ann, n'oir b'féirir leat dul 'ra b'uiróin gan r'ior oíib." "Deunrad iarracé, tá mo leant le r'eirint beo."

"Tá ióctar an loe lán do r'pallair³³ g'eura 7 do éarair³⁴ r'leagánaca,³⁵ mar a n'gáicuirgeann³⁶ r'eirte uacmair, c'raoirciaca."

"T'ualrad éiríota air rad; tá mo leant le r'eirint beo."

"Cionnur a éog'ann-rí éu; ní mair beann m'ám r'or air éulair³⁷ Uí Donnóda an g'leanna."

"Éánagar ó r'iol Uí Súillibáin b'earra; air r'on shiáó do m'ácar t'og mé."

O'feuc Domnall air an r'péir 7 éruinnig deoir 'na f'uil glair. "Cuir oir an b'iat r'póil ro, a beann éeann-dána," ar r'eirean, "7 r'earair air mo éiríog, cuirgeao mo lán r'aoi o'caol; ní b'aozal duit tuitim." "Ní f'uil r'ioe r'airéir oim," ar r'ir. Ní t'uirge b'í an b'iat uirir, 'ná g'ur éur an r'ail glé-gaal r'uitar airí, do érap r'í ruar a cluara 7 o'feuc r'í air an m'naoi. Ar go b'iat leo.

N'oir labair an beann g'ioz³⁸ eile, 7 ní mó labair Domnall. Soir leo t're na g'leann-tair i nór g'ala gaoite, r'oir r'or r'é r'cáil na g'noc, r'airra énocán éill g'airbáin go báir g'leanna r'eirge; má éualaró r'eari t'uaa toirann-éuróde na r'airle glé-gile, m'ne r'é r'iozair na c'oir air r'ém 7 uirair, "Ta Domnall na n'g'eimleac amuir."

B'í an doimeann³⁹ iméighe 7 an uaim go cuim. Síor leo coir na m'angairt mong-ruaró, t're m'ucor na g'raob, 7 r'é uiréao éonacair loe Léin éirí na c'annair, 7 r'eulta na horóce dá o'omaó r'ém m'it. Éualarair mac alla énoic t'uir a' magao r'é f'uaim b'uiríre an éair-r'éir m'aró ó g'leann do. Cuir Domnall r'ao f'aoa ar 7 o'f'earair an ceol r'íoe ó Ror an éairleán é. B'í an r'ao 'na éort, éoirg an r'ionnac a éuro uaille, 7 éan r'iozám na r'leibte g'eom⁴⁰ binn glóiac, éuaró b'eirugao⁴¹ 7 r'ucáig éara Uí Súillibáin i méro,⁴² m'earg an ceol r'íoe leir na ceolair ro, nór cur-r'á na n-aingeal, g'ab r'luairge Domnall na n'g'eimleac leat-beann⁴³ de r'ioz caa⁴⁴ i n-aoin-f'acé, agur n'oir éualaró m'ám r'oirir⁴⁵ r'eo ball de'n éneao d'onna ceol buó éorair leir ro.

"Fáirg oir an b'iat rín," ar Domnall leir an m'naoi, "nuair a éirir do leant, r'air air tír, cair uat an b'iat 7 iméig a b'airle;

ní feiceas-*ra* é tu go fóill, ó tá báire⁴⁶ le himir eadairinn 7 oiream ó Loé Rí."

"Bfuilro ag teacé, a ceann-uipiaró?"
ar fear d'árluag le Doimnall. "Bí seiréan fóir air munn na rtaile zile, éurí re bar cum a fúl 7 o'feuc re eoirí a meiríab air an rpreirí coirí éuaró. "Táirí ríao i Luimneac anoir, 7 beirí ríao anoir fá céadóirí, ar ré." Tamall beag eile 7 éualaró an rluag foetiom. Sul a ríab áiríurí acu ar feucáirí timcéall,⁴⁷ bí an oiream ó Loé Rí i n-a meirí. Éirí Doimnall lám le gac uime acu 7 go móir-móir le n-a gceann-uipiaró, Ua Concobairí Rorcomáin. "O g-leuráirí íao réir gan máill i gculáiríab eoiríoma ríóil 7 ríosa. "Bí ronnaríab⁴⁸ óirí air bairíab a gcamán ríuríreíse, i n-ionao ronnaríab íaríann oo beiríab ag fearíab an ríaozail ro, 7 bí fear nó cor⁴⁹ gac camáin cumrígíte le eoiríceannaríab learígíte earcon.

"Cia beirí i n' fearí cúl⁵⁰ agáinn?"

"Beiríab-*ra*," ar Doimnall, "7 beirí Corimac Óg i n-a fearí áirígíte⁵¹ ag an mboza eile."

"Teirí an eiríann-éurí,"⁵² ar Ua Concobairí.

"Deirí nó clé?" leirí ríao ag caiteam a camáin i n-áiríoe. "Deirí," ar Doimnall. "Deirí ír ead é. Beirí an cúl éarí⁵³ agam." "Suar leirí an líaíróirí," ar ríao ríao. "Cúg Doimnall na nGemíleac poc oo'n líaíróirí, 7 oo éiomáin ré ríao n-aerí í, nóir p'leirí ar sunna. Éoiríurí an eiríoe. "Bí eirí ríoe fearí, 7 a gcamáin i n-áiríoe, ag ríaríe air an líaíróirí ríao. "Nuairí a éamíe rí anuarí, oo ríreabaoirí uiríurí. Airí fearí noimíro, bí an gárríao éreun i n-aéiríann d'á éiríe, an líaíróirí anoirí 7 anoirí, ré no fearí o'feairíab ar lárí, an líaíróirí anoirí i gíob, airí ball ór eiríann a gcamán, aríurí ag ríe airí ríream⁵⁴ an loéa 7 ríoe camáin airí tí í éóiríant.⁵⁵ "O fairí Doimnall íao go gaurí. Fá éiríeab éurí fearí amac ar na hionán-uiríab leirí an líaíróirí. "Mo éeio gíreann tu, a éoirímaic Óirí!"

Bí lúg rí gáirí ag an mbuiríom, na

hionán-uiríoe go léirí i noiríab éoirímaic, 7 Ua Concobairí airí éeann na eoiríe. Íaríreac ríurí-éiríeac ré ééin an boza. "Bí fearí cúl Loc Rí eiríoe, dána, oo éoiríe ré an líaíróirí, 7 bí rí aríurí ag leac-ríreíe 'na meiríe. Fairí Ua Concobairí poc ríoeirí, eiríann,⁵⁶ 7 éurí ré í a éíoeirí oo'n boza éearí. Anoirí a éoiríann na nGemíleac! Sgíob⁵⁷ seiréan an líaíróirí ó éeíreabairí fearí 7 le háríoe-íaríreac éurí ré í le ríuríneam a gauríe go oirí an boza éuarí. Tuirí rí ag eoiríab éoirímaic Óirí. Le ríarí na ríurí,⁵⁸ oo ríreab seiréan í ó'n gcoiríantóirí 7 éoirí eiríeac le gáinne i n-aíreíoeirí an ríurí cúl oo buail ré éirí an mboza í. "Tá an báire leac, a éoiríann na nGemíleac," aríurí Ua Concobairí; "nóirí buail a leiríoe ríao o'feairí ríam líom."⁵⁹

Bí bualáirí barí, 7 lúégarí airí gac ead, 7 Corimac Óg airí gauríuríab fearí. Éonnairíe a máearí Ua ag buiríeac eoiríoe ag gáiríoe le háearí. "O éeirí rí airí a híníurí 7 ríurí rí bairíóirí⁶⁰ uiríurí. "An tu ríao, a laoirí?—íaríleairí go ríabairí báiríoe, mo gíurí go eoirí tú!"

"Táim go ráríe ríuríe, a máearíurí ion-míurí; a éíreabairí-rí i n-aíreíeac líom?"
"Ní ráríe go eoirí tú, a éoiríoe," aríurí an máearí. "O éeirí an eoirí ríoe aríurí 7 bí eoiríaríurí⁶¹ 7 ríuríneairí i oiríurí na nÓirí."

Maezannan éinn máirí.

NOTES.

⁴⁷ "Fetter," pr. gíleac in Munster.

⁴⁸ Son-in-law. ⁴⁹ "You lie!" ⁵⁰ comrígíteac, wild, lit., foreign. Also spelled comrígíteac and comrígíteac. See *Seadhna*, note 19.

⁵¹ Condition, also poct.

⁵² "I think you would not speak falsehood;

The shadow of truth is in your clear grey eyes,
Your mild, smooth countenance with pleasantness lighted;

Your step is kingly and your person valiant,
Your spreading locks of gold on your broad shoulders,—

Tokens of the chieftain, of his disposition and goodness.

Forgive a poor sorrowful woman,
Who has not relied on your gentle noble aspect,
Allow me to ride towards my darling,
And I shall pray always to Heaven's King

To give mercy to you who were a protector to her,
When I shall have satisfied my eyes with a longing
sight of her."

- ³³ Broken stones. ³⁴ Caves, hollows. ³⁵ Shell-strewn.
³⁶ Inhabit, frequent. ³⁷ Behind. ³⁸ A squeak, a syllable.
³⁹ Storm. ⁴⁰ Sound. ⁴¹ Boiling. ⁴² éuaró 1 méro, in-
creased. ⁴³ Half-stanza. ⁴⁴ Chant of battle. ⁴⁵ porthe.
⁴⁶ Goal, a game of hurley. ⁴⁷ Note the ap. ⁴⁸ Hoops.
⁴⁹ Handle. ⁵⁰ "Bowman." ⁵¹ Aiming man. ⁵² Cast
the lot. ⁵³ The southern "bow." ⁵⁴ Surface. ⁵⁵ tógáil,
tógbáil. ⁵⁶ Accurate. ⁵⁷ Snatched, whipped off. ⁵⁸ In
the twinkling of an eye. ⁵⁹ buail liom "came across"
me; buail umam, in Connacht, buail fúm, met me.
⁶⁰ A strong grasp. ⁶¹ Whispering.

PROVERBS—(CONTINUED).

From D. J. GALVIN, Glashakinleen,
Newmarket.

27. Ní b'ionn a'g an leanb a'c't map a'p'í-
jeann ré.
The child has but as he hears.
28. 'Dó beréad móián a'p'í meirge a'c't le
leirge beir a'g viol a'p'.
Many would be drunk, but for loth-
ness to pay for it.
29. 1' m'ic do b'p'í teanga óime a' p'íón.
One's tongue has often broken his nose.
30. A'p'í é'g'at, a' p'ean-b'p'í'ce, 'nuair do
p'aoilear beir p'g'ar'ca leat.
Again to you, old breeches, when I
thought to have parted with you.
31. Teme b'p'ead'g, a' a'c'air, o'f'ag m'p'e gan
móin.
A fine fire, father, that left me without
turf.
32. Seséain an g'leascaróe m'p'ir p'leamain
'S an teanga liom leat;
Feallfaro o'p't, má f'ag'aro an éaoi
Map 1' buail g'p'í claoi a' mbeair.
Beware of the sweet, slippery actor
And the double-voiced tongue;
They will betray you if they get the
chance,
For their action is naturally corrupt.
33. Teannam o'p't, a'p'í' an b'ár le Síle.
Come along, said Death to Sheila.
34. 'Deiréad p'ean-loinge beréad o'á
b'á'ad, 'deiréad p'ean-táil'liú'p'a
o'p'p'ead'ad a'p'í a' c'ep'io, 'deiréad p'ean-
c'ap'ail' b'áin, 'deiréad p'ean-m'ag'ir-
c'p'í p'g'oirle, 1' o'le na c'p'io'ca i'ao-p'an.

The end of an old ship that would be
drowning, the end of an old tailor
who would quit his trade, the end of
an old white horse, the end of an old
schoolmaster,—bad are these ends.

35. Ní f'uil ann a'c't an o'á map a' c'éile.
Six of one and half-a-dozen of the other.
36. 'Dúine gan o'innéir, beir'c' cum p'up'éir.
One man without dinner, two for
supper.
37. Tá tabairt p'uar mói a'p'í.
He is highly educated.
Tá tabairt p'uar ma'c a'p'í.
He is well educated.
38. 1' doibinn o'aoib, a' lu'c't an eolair!
(Rá'd t'nú'ac' a'g p'ear' bo'c't gan léi-
jeann.)
39. 'Beróir bua'dair'ca go b'p'ó'p'air, 7 an
uair p'ín ní beró p'uan'neair go 'veo'
a'g'at.
You will be uneasy till you are married,
and then you will never have peace.
40. 'Dó m'p'ead'ad ré a'p'í 'Dúine ná p'ó'p' uam.
'Twould happen to a man who never
married.
41. Go o'p'g'p'í p'lán beo!
That you may return safe!
42. Lá p'a' tábairtne 7 lá p'a' t'p'úra,
a'g'ur an éuro eile o'e'n t'reac'tiun a'g'
p'olá'c'air é'ú'ca.
A day in the tavern and a day in the
blanket,
And the rest of the week providing for
them.
43. Cía a'ca 1' meara, t'ear'bac' o'ear'g' nó
p'í'p'í-p'ua'c'tanair?
Which is the worse, unlimited indul-
gence or utter want?
44. Go o'p'g'p'í p'aoi m'air'e!
That you may return in good trim!
45. 1' ceairt do 'Dúine beir 'na é'ig' p'ém
o'ó'ce é'inn b'li'ad'na.
A man should be in his own house on
the chief night of the year (Christ-
mas).
46. Cionn'ur tá tú? 'Dia go 'veo' linn, ní
'lim a'p'í p'og'nam na a'p'í p'éróm
p'og'anta.
How are you? God help us, I am not
well nor improving.

47. A woman whose husband, son and brother were condemned to death, and who was allowed to choose one of them to be set free, chose as follows :—

Seobarò mé fear pa' Mumam,
Seobarò mé mac im éum,
Aur óa bpiḡ rin
Beurpaḡ mo deapbpiáḡai lúim (liom).

Seanpiáḡte do éuala Moḡ Nuáḡo,
ar ḡailim.

1. Níorí feuc bean ḡar a ḡualainn muam
nac bpiḡḡeáḡ ní leiḡḡeul.
A woman never looked over her
shoulder but she found an excuse.
2. Ní farve ḡob an ḡé ná ḡob an ḡanḡail.
The goose's beak is no longer than the
gander's.
3. Póca polam, buaileáḡ pé bóḡai.
One should recognise his own friend,
drunk or sober.
5. An uairí bíonnar (bíor) an bolḡ lán, ir
mian leiḡ an ḡenám pínear.
When the belly is full, the bone loves
to stretch.
6. An áit a mbíonn an ronnar, bíonn curḡ
ve'n vonar ruáḡḡe ḡríḡ,—nó, bíonn
an vonar 'na oḡlaḡḡib ḡríḡ.
Where there is prosperity, there is ill-
fortune mixed with it,—or, there is
ill-fortune in inches through it.
7. Ir fearḡi ḡlar 'ná áimpear.
Better a lock (i.e., security) than doubt.
8. Ní'l a píor nac mar ir vóilḡe ir fearḡi,
cú ḡuḡ veacaiḡ a piáḡ ḡuḡab eáḡ.
One does not know but the most
trying situation is the most advan-
tageous, though it be hard to admit
it.

mo tír ḡlas féim.

Séamur na Séáḡḡa mo-éan.

Ar pḡioḡt na laorḡe Sacḡ-beurpa úo aḡ
Beurpaḡo barḡon,

"My own Green Isle."

Cú áro cnuc Alban coim'ḡiḡe
I n-aoibneap píoḡḡaḡ píaḡam,
Cú ḡeal iao toibḡe mḡḡe
Píal-típe ḡapan féim,
Aḡ tarḡal ann 'nuair bim-pe
'Seáḡ pmaoinḡim oḡt, mo mím,
A'r páḡann ḡriáḡ mo éioḡe úit,
Mo tíḡ ḡlar féim!

Cú móḡi v'ar p'áḡ do tíḡ ḡlar
Ná cuimḡḡeann oḡt, mo leun!
Níorí veil do r'péir lem' éioḡe-pe
I ḡríḡḡaib farḡa i ḡcém,
Am' lonnaḡ i oḡpuḡaib coim'ḡeacḡ
Pé íḡeal áro vom' céim,
Ir cú mo mḡuḡmín vḡleap,
Mo tíḡ ḡlar féim!

Coim ḡeal im' p'úil le tuinn ḡlar
Do mḡeann do bánta piéḡe
ḡac caoin-bean búḡo v'mḡin vuit
ḡac píoḡi-mac tá 'na laoc.
Tá cḡioḡḡe fearí v' tíḡ-pe
Ná pmaoinḡeann feill-beap claon,
'ḡiao túilleann ceannar ḡrioḡe úit,
Mo tíḡ ḡlar féim!

Ir vóib-pean ḡriáḡam a'r ḡuḡim éu
Tarí tuinn, mo mḡuḡmín éaoin,
ḡuḡab ḡlar do fearḡpḡḡ éoḡḡe,
Aḡur aoḡeapí v' r'péirí le ḡrém!
Náḡi éaobuḡḡḡo p'múit na rḡḡor tu,
Náḡi ḡuḡḡo tú vub ná bḡeun,
Aḡt baíl ó 'ḡia do píoḡi oḡt,
Mo tíḡ ḡlar féim!

an siota aḡus a mḡáḡair.

Bean an Tíḡe :—

Do ḡab éuḡam cúpla arí v'áḡir na hoḡḡe
ḡo tuḡḡac túḡḡeac ó p'ubal na tíḡe,
Aḡ iapḡarḡo v'éḡice a'r aḡ éliom cabapḡa,

'S aḡ guròe cùm 'Dé ar' ron ḡac aon 'oo
tábhac.

béan beaḡ éiporanta b'iporanta blátmair,
S a mac 'na f'iotá 'na éeannóán oána;
An caillead' ḡo fárbéamair b'iporantair
b'ieaḡac
F'iorriac fáilteamair fátamair faobriac;
An f'iotá ḡo f'ruacac buacac b'ionac,
F'aoi 'oóiceall, f'aoi ḡruaim, ḡur l'uaró ré
a 'óóam.

ḡuróear f'eín f'ior 7 ní 'oubairt aon ruo,
A'r leigear mo f'úil ḡo olúit ar a céile,
Rinnear ḡáipe 'r 'oo f'áigear f'aoi céile iao,
A'r i' m'nic ar f'an f'eari f'agála oéipe.
N'ioi b'f'aoa uaim ḡur l'uaró ré a b'eile,
A'r ḡur éurí ré f'uar 'oo ḡluairéac't léici.

An Mac.

Cá b'fuil mo lón 'oo ló ná 'o'oróe?
Cá b'fuil mo f'otóí 'oo bó ná éaoipe?
Cá b'fuil mo cáil, ó 'r náí 'oam innh'int,
Ac't a' f'orair leo' f'ála' a'r mála im'
t'ímcioll?

An Mátaí.

Mairí le uair, ná l'uaró i ar aon éor;
O t' a'tair ní b'fuair f'uaricear ná f'eileac't,
'Oao 'oo 'n áipio ac't náipe f'aoḡalta,
Sagairt a'r b'riáit'ie 'om épiáó 'r 'om éeapao.

Mac.

Aḡur mairí le cáil, ní hí buó cóipi 'oam,
Ac't aḡ aḡall na oéipe ar'eoab an bótaí;
ḡo oearib'ta oemim muna b'raigean-ra
f'óip'it'it.
Raáo ra' éill ḡan moill i n-éaoócar.

Mátaí.

Seacáin an n'io f'in éoróe, a élaóaire,
Áip'ḡ ar 'oo f'maoit'e a'r cuimh'ig ar an
Mairí;
Tá aoi f'otóí ḡo leópi aḡur p'oinn'it',
Mairí n'ioi oearim'ao f'i ruam éiporóe na
f'oir'ione.

Mac.

Tá m'f'oir'ione-re cait'e, 'r ní f'earia mair
tá aḡam,
I' ruao é mo hata 'r i' f'p'ióc'ta é mo éába,
Tá mo b'ioḡa b'urte a'r ní 'l l'uro ar mo
f'ála',
A'r ní'l f'ḡáil na tairibe 'n a n-abriair-re, a
mátaí.

Mátaí.

A m'éipil'ig m'alluig'te, m'allac't mo éiporóe
óuit,
Náí léig'ir ar t'eagair'ḡ na n-arpal ná a
n'ḡiomair'ia,
A'r ḡo b'fuil an eaglair' oá f'ipi-inn'int,
ḡur o'or na boic't 'oo ceapao na f'laíit'ir
mair o'or'ieac't.

Mac.

Má' f' o'or na boic't 'oo ceapao na f'laíit'ir
mair o'or'ieac't,
I' oóca ḡur áit é ḡo b'fuil an-éuro bió 7
o'ig'e ann,¹
Cuma ná p'ieabann tú mairin nó o'oróe
ḡan beit i ḡcúimne cait'e, a' cneaoaig mair
b'ionn tú.

Mátaí.

A m'éipil'ig m'alluig'te, m'allac't mo éléib
óuit,
An amlaró m'earair 'oam p'ieabaó nó léim
ann?
Na naomh, na 'harpail, 'r an eaglair'
naom'ta—
Ní t'éro in' na f'laíit'ir 'na mbea'taró ḡo n-
éagaro.

Mac.

Má 'r áit na f'laíit'ir ná fuil ḡeata na
céim leir,
A'r ḡo b'raig'im-re capao i ḡceann f'eaót-
im' no lae ar—
Ac't ar eagla aon mair'aró nó earbaró mo
b'eile,
Fanpao ra' baile aḡ aḡall na oéipe.

Mátaim.

Mairim le tóin, ir cúir mó-óaoi í,
Canncaim malluighe, cú tuis cnaoia,
Aéir ir meara faoi bóo do ghnódaíde féinead
Ais féanao Cúioio 7 tuisge na naomh ngeal.

Mac.

Éir, a éailiú, 'r ná habairim liom aon muo,
Dá scuairtódaíde t' aighead, ir meara tú
féinead.
Acaim mairi beoíad fágaic 'na fcaim i
n-aeríne (?).
So mberíad a mairim 'r a éadgaí' fcaic
n-acairí'ó' éile.

Mátaim.

Ná bac doir na fcaic, déan do ghnó
féinead;
'Sé Maom do éap iao, a'r éug aiceanta
Dé bóib,
Cúioio a' na harpaíl do éap iao 'na déirí
rim
Cum pórao 7 baictead 7 Aicpeann do
léigead tóinn,
Aduir cum beir so cairéanao aicpead
béinead.

Mac.

Mairim le pórao, ir ghnó mó-óaoi é,
Tuir gniúde óir 7 c'póim do'n gcléinead;
Muna tóiofaro 'na látaim, ní léigir
"nobis,"
'S a éailiú nac óaoi é an "sacra vobis!"

Mátaim.

Fan ghnódaíde fágaic, ní féoirim ár faoia,
'Siao gáioa an aima 7 luét ionaio Dé iao;
Dá b'púg so mairim fiao peacairí 7 óaoi-
éim,
Ir bóca fuir céarao fúige beatao dá méim
tóib.

Mac.

Éir, a éailiú, a' leig doo' mairíde;
Dá mberíad so mairim ar mairim i mbáia,

a' so mbéairim 'nó an fcaic tu
ceangailte i mála,
Ní léigead doam Aicpeann fan aicpead
láim o'fcaic,
A' i fcaicpead cairéanao buo fcaic leir
craic aic.

Mátaim.

A tóime fan éail, fága, 'r nac b'péad
aoubaic tu,
Ir tual do'n mairi tóioí-meara fcaic;
Dá an t-aicim nó an mátaim fan aicpead
cionnta
A tógaann leant fan fcaic fan fcaic.

Mac.

An té tóiméig ó n' aicim le fcaic fan
craic
I tóiméig aicpead i b'pao ó n-a éile,
'Mairim éar a-baile i fcaic aza do laetib,
Cúair a aicim a' mairim ré laog do;
A' an té o'fan fca' baile, níom mairim ré
gá do.
Dá ré fcaic tóioí beaibéa aza Sapaia
léigeannta
So b'pail an c'péioam Catoilice ar fcaicpán
éigim.

Mátaim.

Cao dá aca-fan le léigead ná le n' innim,
Aéir an muo o'fcaic luét an élampairi aca
fcaicpéa?
Ní leanaio do Cúioio aéir do maom an
teampuil,
A' dá tóiméig na mairim ar an mbíobla
fcaic.

Mac.

Fcaicpéir o'ar n-aicpeann; ir mairim tóinn
péiréad,
Ir mairim tóinn fcaic, má fcaicpéir ar aon
éoir;
Éim ar mairim a' ceannuig doam léine;
Pórfao, a éailiú, a' ní fanfao a' pléir
leat.

Beán an Tíge.

Sin í eadóir na caillíge a' an baltáin
 b'riéadaiḡ
 Sgriobtha ar fáil ríor le b'riḡ a' le
 héiread.
 Léiḡ go ráim ó báiri go cúl í,
 a' ríoraiḡ oo éadé cia 'ca b' f'earr oo'n
 scúpla.

C'rioc.

NOTES.

This poem is widely popular in Munster. If we are not mistaken, a version appeared some years ago in the *Gaodhal*, and it would be interesting to compare it with that presented here. Mr. Colbert of the Gaelic League, Dublin, has another version in MS., which we hope to collate with this version at a future date.

Our copy was written from memory by Mr. Edmond Foley, of Knockmonlea, Killeagh, Co. Cork, now about 80 years of age, and a good Irish scholar of the old traditional school.

¹ The metre of this verse is very lame. Read as if 'róda g'ráit é g'bfuil ana-éuro bíó gur oíge ann.

² See *Seoána*, this number, note 18.

³ Another overlaiden verse: read 'rḡ' mb'fearr le doime beir mairb ann ná d'ganne beo'íro

⁴ Pronounce f'ó'í éim.

NOTES AND QUERIES.

(98) Fuarar an abrán-paroir atá le faḡbáil éioir ó'n mnaoi éeuna tuḡ nam na g'earr-painn oo clóó-buailéad m' an t'p'leabair tamall ó fóm—

'Si an ḡrian aḡur an ḡealad í aḡur ar marom an peultán,

'Si comleoir na t'p'ionóire no-naoítha í,

'Si an rḡadán ḡeal í láḡair óé í,

'Si ceann t'p'oir na n-oio go léir í;

a iora, a m'lic, ní comórtar d'aoimne[ad] í,

Sḡreao ar m'huire, aḡur i' uime atá paor éú.

m. p. O h'ceada, C.C.

(99) Corrections in *O'p'ós pheara phinn m'lic Cuimail*. Sept., 1894: col. 1, last line but one, read éireoḡad; col. 2, line 4, for 7 láḡair, read í láḡair; col. 2, last line but two, for fearḡa, read fearḡa, plural of ríor. Séoraim Laorve.

(100) See N. and Q. 93: In confirmation of rín being a corruption of "saint," add the following forms from an old calendar (Advocate's Library MSS. No. 28):—"an t-octáid lá lá féil ríorpean" (Saint John), and "an ceit'p'aid lá .i. féil iacob .i. ríorpeim" (Saint James). The latter would point to English as the source of this prefix. W. A. CRAIGIE, Brechin.

GAELIC NOTES.

Copies of Father O'Leary's little book on "Ís aḡur tá" can be had at 6½d. each, post free, from the editor of the GAELIC JOURNAL.

The price of Dr. Hyde's new volume of Irish folk-tales, an *Sḡeuláire ḡaodálad*, is 1s. 6d., not 2s. as stated last month.

Dr. Hyde's excellent papers on the religious poetry of Connacht are continued in the *New Ireland Review* for August and September.

THE IRISH CHAIR IN WASHINGTON UNIVERSITY.—The appointment is announced of Father Richard Henebry to the Irish Chair in the Catholic University at Washington. Father Henebry is a native of Portlaw, Co. Waterford. He is a young man, and familiar with Irish from his infancy. He is a keen critic and holds well defined and, we believe, well founded views on the formation of a modern Irish literature. In his studies in Old Irish and Irish philology, he has had the advantage of being in close communication with such noted Celticists as Dr. Kuno Meyer of Liverpool and Professor Strahan of Manchester. *Go mbuaidéar oia oó!*

THE CLEAVER MEMORIAL FUND.—This fund has been instituted to honour the memory of the late Rev. Euseby D. Cleaver, a lifelong and generous friend of our cause, and to carry on his work of encouraging the teaching of Irish in primary schools. The fund, after deducting expenses, will be annually expended in prizes for teachers and pupils.

Committee: Douglas Hyde, LL.D.; Rev. E. O'Growney, M.R.I.A.; James Casey, Thomas Hayes, Martin Kelly, J. H. Lloyd, John MacNeill.

ADDITIONAL CONTRIBUTIONS:—

David Comyn, 43 Brighton-square, Rathgar,				
Dublin	...	...	...	£1 0 0
M. Foley, National Teacher, Ring, Dungarvan	...	...	...	1 0 0
J. Tierney, San Juan, Argentina	...	...	...	0 6 6

THE GAELIC LEAGUE IN DONEGAL.—

A meeting to establish a branch of the Gaelic League was held in Glenties on the 27th July. The branch is intended to represent the County of Donegal. The following attended and paid subscriptions of 2s. 6d. each: Messrs. J. M'Loone and J. M'Dyer, Glenties; J. M'Dyer, Kingarow; P. Dunleavy, Derryloughan; D. Boyle, Mullamore; D. Deeny, Milford; J. C. Ward, Killybegs; P. M. Ward, Ballysaggart; Hugh Doherty and Daniel Sweeney, the Rosses; Thomas Gavigan, Largynasrah; A. J. M'Nelis, Brackey; John M'Nelis, Crannogbuoy; P. Carre, Kilturish; M. O'Byrne and T. Bonnar, Donegal; J. M'Manus, Mountcharles.

Mr. Ward, Killybegs, presided. and the undersigned acted as secretary to the meeting.

Resolutions were adopted formally establishing a branch and pledging the members to exert themselves for the objects of the association, each in his own locality. Mr. J. C. Ward was elected chairman of the branch, Messrs. A. J. M'Nelis and D.

Deeny secretaries, and Mr. J. M'Dyer treasurer.

The next meeting will be held at Killybegs on September 14th, when members will be expected to join in the proceedings by reading or speaking Irish.

Future meetings will be held at various places in the county to suit the convenience of members.

The Rev. Father Cassidy, Donegal, and Jerome Boyce, Esq., Donegal, have become members of the branch.

JAMES M'DYER,
Secretary to the Meeting.

IRISH IN CO. ANTRIM.—During the past month I had an opportunity of visiting Belfast, the Glens of Antrim, and other parts of eastern Ulster and of learning how the Irish language stood in those places. The same favouring disposition towards the Irish language movement that has been experienced in public opinion elsewhere exists also in ancient Ulaidh and in its great commercial capital.

This feeling is not without its expression in fact. A recent paragraph in the Dublin press states as follows:—"A provisional committee, with Dr. St. Clair Boyd as president, Mr. Patrick M'Ginly as vice-president, and Mr. E. J. Morrissey as hon. secretary, has been formed in Belfast, for the purpose of starting an association for the cultivation of the study of the Irish language amongst the people of the city and district. The number of students of Gaelic in Belfast has largely increased within the past few years, and the present movement promises to be very successful. It has the sanction and support of some of the most influential ladies and gentlemen in the city. The inaugural meeting of the new society will be held on Monday evening next" (Sept. 2nd).

The only part of north-east Ulster that retains the Irish language is the island of Rathlin (or as it is more correctly called by the common folk, Raghery, in Irish *Reacra*), and a few districts in the Glens, notably Glenariff, Glendun and Glenshesk. Except in Rathlin, there does not exist anything like an Irish-speaking population.

Nevertheless, the visitor will find no difficulty in getting at people who speak Irish in almost any part of the country from Garron Point to Ballycastle.

During my short visit, I succeeded in securing some good specimens of the Irish of the Glens. These I hope will be printed in the next issue of the GAELIC JOURNAL. As some have supposed on *a priori* grounds that the Gaelic of this district is more Scotch than Irish, I may state here that the specimens which I hope to publish, without any attempt to modify the dialect, will conclusively show the Gaelic of the Glens to be Irish pure and simple. I do not yet know whether the same is true of Rathlin.

The newly-formed Belfast society may be trusted to follow up investigations in the district, and to collect and perpetuate what remains of the unwritten Gaelic lore of Dál Riada. Both Cushendall and Ballycastle, the best centres for work of the kind, are within easy reach of Belfast by rail. Mr. Flatley, National Teacher in Cushendall, who reads, writes and speaks Irish, will also, we may hope, do valuable work in the locality.

Eoin MacNeill.

THE GAELIC PAPERS.

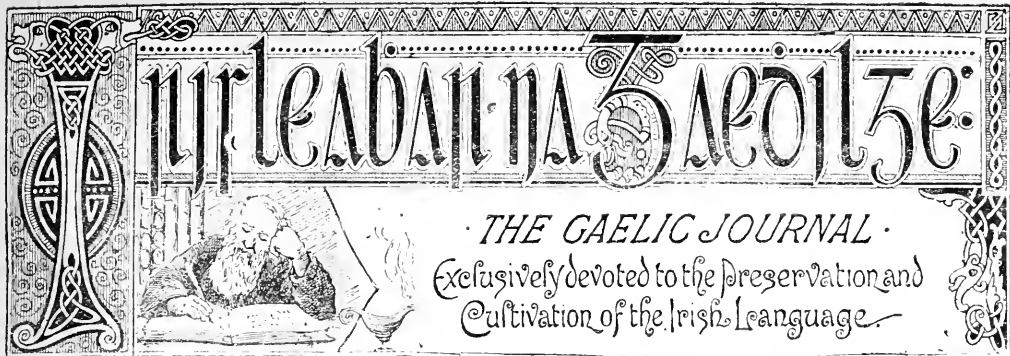
The *Gaodhal*—247 Kosciuszko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

Mac Talla—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

Printed by Dollard, Printinghouse, Dublin, where the Journal can be had, price Sixpence for single copy. All remittances to be addressed to Mr. John Hogan, 8 Leeson Park-avenue, Dublin, and made payable to him. Editor also requests that he will be communicated with in case of delay in getting Journal, receipt, &c. The Journal can also be had from the Booksellers in Dublin, Cork, Belfast, &c. Applications for Agencies for the sale of the Journal invited.



THE GAELIC JOURNAL

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EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form : see advertisements.)

EXERCISE CVI.—(Continued).

§ 616. Éire (aer'-ě), Erin, Ireland. This is the proper form of the nominative case; Éirinn should be used only after prepositions. Ní h-í an uaisle ar mbaile. Ír í Éire ar dtí. Ír é an tóil móir atá bfuíte; ní h-í an éadóir beag atá bfuíte. An é an fear mór an flait? Ní h-é; ír é an fear beag an flait. Ní h-í an tóil ro atá oall, aet an tóil eile. Ní h-é mo bhrón an bhrón mór, aet an bhrón atá ar bheadar. An é an capall atá ar an mbótar? Ní h-é; ír iao an t-aral óg agur an láir beag atá ar. An é punt atá ar an uan? Ní h-é. An tura an buacail óg? Ní mé; ír é ím é (that is he). Ní h-é ím é, aet ír é ro é (that is not he, this is he).

§ 617. Is this Nora? No, this is Brigid, and this is Mary, her sister. Mary is not her sister. She is; but Una is not her sister. This is the poor woman, she has not a house, nor (ná) a cow, nor land, but she has a large family, and she is in debt. How much does she owe? Do you know that man? I do, that is Michael O'Brien, and this is his father coming up the road. Is this the priest? That is the mountain, and this is the wood [córl (CHEZ, Munster CHEI)].

EXERCISE CVII.

§ 618. A departure from the ordinary collocation of words is permitted in poetry. Thus a poem begins—

mo róir, mo lil, mo éadur ír tú,
instead of ír tú mo róir, mo lil, mo éadur, thou art my rose, my lily, my berry.

§ 619. And in exclamations the verb may be omitted:—

- (a) mo xpáo tú! my love (art) thou.
(b) mo xpóim tú! Bravo (my choice are thou).
(c) m'anam aris tú! my soul within (art) thou.

Pronounced—(a) mü grau hoo

(b) „ yerm hoo

(c) „ mon'am ash-tee' hoo

§ 620. We have already met the demonstrative adjectives ro, ím, and úo; as an fear ro, this man; an tóil ím, that eye; an bean úo. yon woman. We have also just seen that *this, that, those*, when meaning *this, or that (person), those (persons)*, are translated ré ro, ré ím; í ro, í ím; é ro, é ím; í ro, í ím; íao ro, íao ím; íao ro, íao ím. As. atá ré ro oib, aet atá ré ím bán, this (person) is black-haired, that (person) is white-haired. Ír é ro Doimnall, this is Donal.

§ 621. In sentences like these last given, úo is never used, but always rúo (soodh). In the spoken language often rúo (shoodh) or shortened to rúo (shudh). As:—An é rúo Tomás, is that person beyond there, Thomas? atá í rúo óg róir. Yonder woman is young yet. Cá bfuil íao rúo? where are those people? So that úo is used only after a noun, and rúo either alone (as we will explain next section) or with the pronouns ré, í, íao, é, í, íao.

§ 622. The older and shorter forms for—

This is he	} are	Ír ro é.
That is he		Ír ím é
Yon is he		
Yonder person is he	} are	Ír rúo é.

These are perfectly regular. They are usually shortened to ro é [colloquially often ro é (shüh ae)], ím é, rúo é. So ro é, í ro é; ím í, íao í; rúo í, rúo íao.

§ 623. Similarly we have

(1r) ro an fear, this is the man

(1r) rin an bean, that is the woman.

(1r) rúo an áit, yon is the place,

and the longer forms,

(1r) ro é an fear, this is he, the man = this is the man; rin í an áit; rúo í an bean, etc.

§ 624. Phrases: ro òuit (for 1r ro òuit) here is for thee, as, ro òuit do píopa, here is your pipe for you. Súo oir (for ólaim rúo oir, I drink that on thee to thy health) = good health! Sláinte, or pláinte maí, are also used.

§ 625. Sin é an fearaig amuig ar an mbótar. Súo í an áit. Feuc an oiriceas, agus rúo é 'Diamuro as teact a baile ó'n aonac. So é an leabair mór. Suró ríor, a páorais, ro òuit an ríol. An bfuil pgeul nuas ar bit agat moiu? So an pgeul atá agam. Súo é an t-oileán mór, amuig in' an bparaisge; atá mo teac nuas ar an oileán úo.

§ 626. Is that your house? That is not my house, this is my house. Did you see my horse? No, is that he (an é rúo é)? No (ní h-é), he is outside standing on the road. Are you (the) man of the house? No (ní mé), that is (the) man of the house, he is standing at the door. Drink this drink. Good health! Is the wine sweet? No, it is bitter.

EXERCISE CVIII.

§ 627. We have seen that in English sentences where the verb *to be* is followed by a pronoun, a proper noun, or a noun with the definite article or the possessives, *my, thy, etc.*, the verb *to be* must ALWAYS be translated by 1r.

§ 628. We have also met sentences where the verb *to be* was followed by (a) an adjective; as the day is cold; (b) a noun with the indefinite article *a* or *an*; as, he is a man; it is a hot day.

§ 629. Now, in sentences of this kind, the verb *to be* is represented in Irish sometimes by atá, and sometimes by 1r. Up to this we have used only atá, as, atá an lá fuar; atá pé 'na fear, atá pé 'na lá te. The idiomatic use of the proposition in, in

the last two sentences, is familiar to our students.

§ 630. But we can also use 1r, and say, 1r fada an lá, 1r fear é, 1r lá te é, etc.

seadhna.

(Ar leanamaint.)

Síle. Agus cogair, a pég—ní fearaig cao do cuir an oiric-feucaint rin i rúilb Seadhna. Dar nódic, ní maib pé mar rin i gcomhairle.

Pég. Sin é oiric a bí ag cur iongnaró ar na comairanais go léir, a Síle. Mo-éirgeas Seadhna ag aghaidh go móir 'na meon 7 'na' aghaidh. 1r annam do labraí pé aet 'nuair labairtear leir, 7 ní gáiric pé aet coróce nae móir. Do cuir pé uaró ar pé an cionán. Moir cumm le daoinib ca foim² 'd'airgeas ar an "cailleac puinneac" dá cáinead. 'Nuair bíod pé ag obair i teannta' na bfeair, ní maib le cloir uaró ó maron go horóce aet an anál fada éiom 7 mion-builliró an éarúir big 7 cairiang 7 fágas an tgnáta éairis. Ceasair na fíri gur fann cum an airis do bí air, o' pód a' go mbíod pé ag obair éom oian. Agus annam do bíod iongnaró oiric a pód go fágas pé éom bog leir, dá éabair ar iaraet do daoinib nae maib bpeit aco ar é airis go bíat, 7 dá éabair oirib gan uiric gan banna. 'Nuair nae labraí reiréan, ní labrair péim, 7 ní bíod le cloir uaró aet an anál fada éiom 7 mion-builliró na gairúir mbeas 7 cairiang 7 fágas an tgnáta éairis. Baó dóil³ leat, dá bpeit aet iad, gur ag obair ar gheall do bíoir. 'Nuair bíod daime ag gabáil éar an oiric, do rtaoir ag éir-teact leir an fadair. Agus annam 'nuair glairis oiric, oiric le na éile, "1r beas an iongnaró⁴ airgeas ag Seadhna! Ní fearcamair puim ceairuóte ag obair éom oian. Coirgeann pé go maib iad 7 díolann pé go maib iad, aet má 'reac, bameann pé an obair arta, má bamead arta puim í."

1011 ceapouróitib 7 comairpanaib, do ceip ré oirpa glan dá éabob an rgeul do éabairt dá éile, nó an ceipio rin do piéirteac .i. “Cao ra nveáir do Seadhna beir ag obair comhrian cum aigro do véanaim, 7 annrain ag rghaimaint leir comh bog?”

Do lean an rgeal ar an gcuma ram ar fearó⁵ trí mbliadán. Annrain ‘pé rlighe i n-ari éuaró an iápla amac, do bí pé leacta ar fuaró⁵ na vútée⁶ go maib Seadhna piéir cum a póirta. Bí pé rocari go maib an cleamnar véanta, 7 go maib an lá ceapta. Bíodar bacais 7 luét riuibail na vútée dá n-ullmúgáó péin ‘na comair. Bí don níó amháin ra’ rgeal a bí ait go leoir. Ní maib don beirte rocari ar cía ‘nib i an bean. Bí pé rocari ag muinntir na rriáve zuri b’ i ingean Dairmuroa Léir i. O’ aigz Dairmuro péin an rocariugáó comh minic ar riuibail zuri épiro pé an uile focail ve, 7 geallaim vuit zuriab é bí go ráirta ‘na aigneao. Bí a fíor aige Seadhna beir ríor-bíi, 7 gan beann ar bí a beir aige ar aigzeao, 7 mar rin do ceap pé, níó náir b’ iongnao, ná beiréao don trídét ar rpié. Bí don níó amháin ag véanaim buaóiréa óó. Bí lá ceapta⁷ ag an bpoiblíreacé cum an póirta. Bí an lá ram i ngoiréacé ríacéimaine óó, 7 níoir éaimz Seadhna fíor cum don éainte leir.

“I’ ródá,” arfa Dairmuro i n-a aigneao péin, “go vtiocraó pé, acé gan é beir ar a aigneao don rpié do loiz le Sarób. Tá go maré. Bean bpeáz dácamail i’ eao i, carlín cum ciallmair—acé⁸ ná cuiparóe feariz uiré. ‘I’ fearir bean ‘ná rpié.’ Náó móir an éiall a bí ag an té avuibairt é rin ar vóir! Ní ráiróeao an ríogal an ríean-focal.”

O’iméiz dá lá eile 7 ní maib rgeul ná vuan ó Seadhna. Bí iongnao móir ar Dairmuro. Bí iongnao bá’ dá mó’ ná ram ar Sarób.

“Iméiz ruar,” ar rin le n-a haéair, “7 labair leir an bfeair ram, ó tá pé ve nesim-éuizpint ar ná tiocraó pé péin cum labairéa leat-ra—nó liom-ra.”

Do buail Dairmuro ruar. ‘Nuair bí pé ag teacé i ngair do éiz Seadhna, o’ aigz pé an obair ar riuibail comh rian 7 dá mbíó an ríogal i n-eairburó bíóiz, 7 gan don-ne’ cum iao do véanaim acé Seadhna 7 a luét oirpé.

Buail pé éúca i’ ríeacé.

“Bail⁹ ó Dá oirib annio!” ar rírean.

“Dá a’ r Muiré vuit!” arfa Seadhna.

“Mairéao go veimim péin, a Dairmuro,” arfa vaine ve na fearaib, “i’ míro vuit é. Tá teinnear im’ ríulib ó beir ag rírac-féucaint ríoir an carán ram le ríacéimain, dá éuimneam¹⁰ ó am go ham go bfeicpinn ag teacé éu.”

“I’ ríreannmair ram ve,” arfa Dairmuro, “7 teinnear im’ ríulib-pe 7 im’ gualaimn ó beir im’ fearam ra’ vóir 7 mo guala leir an uirram, 7 ná ríeaofoó rííacán¹¹ teacé áir¹² an bóair anuair gan a fíoir vóm, 7 gac don fear a éagao im’ ríaoáir go mbínn lán-veimiméacé zuri b’ é Seadhna bíóó ann, go vti go vtagao pé i ngair vóm.”

“Míre!” arfa Seadhna.

“Cúra gan amíar!” arfa Dairmuro.

“Nac rin é i mbeulair na vti bpoibal é, go bfuilir péin 7 Sarób ríeo agam-ra¹³ le póiraó Dé Máiríe ríeo éuáimn? Agur an vóil leat ná zuri ceair vóm beir ag bíac áir¹⁴ go mbeiréao ríamint éizim éainte eav-ríaminn ríul a vtiocraó an Máiríe?”¹⁵

“Tá veaimíao oir-ra, a Dairmuro,” arfa vaine ve na fearaib. “Ní le Sarób ríeo agat-ra acá pé le póiraó, acé le Máiríe ríeairíe, ingean Seagán Ceotais éirí, 7 dá comairéa ram péin, tá Seagán iméizé go Coricais ag iairíaró lóin bíó 7 ríze cum na cóiríeacé, 7 ní veirim ná go bfuil cuipéao ríagalta ag á gáolair i gcomair na Máiríe.”¹⁵

“Tá veaimíao oir-ra, a Máiríe,” arfa fearí eile. “Ní le Máiríe ríeairíe acá pé le póiraó, acé le báir an leair annio éirí. Táro táilimíre 7 mná ríagála ag obair ann le ríí lá; 7 ag gabáil aníoir vóm

ar mairion moiu, do éannaí bacais ag bailiúas an éana féin."

"An bfeadar don-ne' muin bui leitéir-orde?" agha 'n ceachtairí fairs. "An maibair ag an Airneann Dé Domhnaigh, a mheir? Tá mbeirí, bair bfeadair uirt gan an rgeul do élaíon a bí i mbeul an uile duine. 'Sé rin go mbeirí Seadna dá póras Dé Máirtí reo élaíon le Níola an Tócair. Agus ir ann a bíodair na bacais ag uil, 7 ní go uil an uil. Cuirfead gail go noéairí Seadna féin go buil an ceair agam-ra."

O'feud Seadna ó duine go duine aco. Bí an oirí-íreudair 7 an oirí-íreair 'na ríuile. Bí fairs agh, aco do buirí fé fé í.

"Imeirí air abairle, a Oirímuir," ar fairs, "7 bíod ciall agat! Níl don fonn póras oim-ra, 7 ní uil go mbeirí go fóill."

Óim fé a éann, 7 óirí fé ar obair. Níor labair don focail eile. Do fairs-nuig Oirímuir aiaí, 7 ir é bí go leam de féin.

Táirí fé a-bairle.

"Sead!" ar Saob.

"Sead go uiríe!"¹⁶ agha Oirímuir.

"Cao é an rgeul é?" agha Saob.

"Tá rgeul air," agha Oirímuir. "Beir an uiríe, go ceann reat mbeirí an ó moiu, ag rgeul-aiaí¹⁷ fé beirí agam, ríu-ra 7 ríu-ra."

"Connuir é rin airí?" agha Saob.

"É beirí tuille agam," agha Oirímuir. Agus do ceir uirí a tuillead cainte do bair ar.

(Leairí de reo).

TRANSLATION—(CONTINUED).

SILE. And whisper, Peg, I don't know what put that evil look in Seadna's eyes. Sure he was not that way always.

PEG. That is exactly what was surprising all the neighbours, Sheila. They noticed Seadna altering very much in his disposition and mind. It is seldom he used to speak but when he was spoken to, and he used hardly ever laugh. He dropped the humming altogether. People

could not remember when they had heard the "bristly hag" dispraised. When he used to be working along with the men, there was not to be heard from him from morning till night (anything) but the long heavy breathing, the tapping of the little hammer, and the drawing and tightening of the wax thread. The men used to imagine that it was avarice for the money that was on him, to say that he used to be working so hard. And then they used to be surprised to say that he used to part with it so easily, lending it to people who had no chance of ever paying it back, and giving it to them without security or bond. When he used not speak they used not to speak, and there used not to be anything to be heard from them but the long heavy breathing and the tapping of the little hammers and the drawing and the tightening of the wax thread. You would think if you saw them that it was working for a wage they used to be. When people used to be passing by the house they used to stop listening to the stress-of-work. And then when they used to proceed on their way they used to say to each other, "It is little wonder Seadna to have money! We never saw tradesmen working so hard. He feeds them well and he pays them well, but if so, he takes the work out of them if it was ever taken out of them." Between tradesmen and neighbours it failed them completely to reconcile the two sides of the story, or to answer this question, viz., "What caused Seadna to be working so hard in order to make money, and then parting with it so easily?"

Matters went on that way for three years. Then, whatever way the report got abroad, it was spread throughout the district that Seadna was going to be married. It was understood that the match was made and that the day was fixed. The lame people and the beggars of the district were preparing themselves for it. There was one circumstance which was rather amusing. No two persons were agreed as to whom the bride was to be. The people of the street had settled it that the daughter of Dermott Liath was the person. Dermott himself heard this report so often, that he believed every word of it, and I promise you that it is he that was quite satisfied in his mind. He knew that Seadna was rich, and that he did not care at all for money, and in that way he believed, of course, that there would be no talk of a fortune. One thing was troubling him. The public had fixed a day for the marriage. That day was as near as a week to him, and Seadna had not yet come to speak to him. "I suppose," said Dermott in his own mind, "he would come, but he not to be intending to ask for any fortune with Seve. Very good. She is a fine handsome woman. A silent sensible girl as long as no one would put anger upon her. 'A wife is better than a fortune.' What great wisdom the person had who said that first! The world would not out-do the old saying."

Two days more passed and there was not tale nor tidings from Seadna. Great wonder was upon Dermott. A doubly greater wonder was upon Seve. "Go up," said she to her father, "and speak to that man, as he is so deficient in understanding as not to come himself and speak to you—or to me."

Dermott marched up. When he was approaching the house of Seadna, he heard the work going on as hard as if the world were in want of shoes and no person to make them but Seadna and his workmen.

He walked into their presence. "Gifts from God upon you here!" said he. "God and Mary for you!" said Seadna.

"Wish upon my own word, Dermott," said one of the men, "it is time for you. There are pains in my eyes from being looking down that pathway during the

past week, thinking from time to time that I would see you coming."

"That view of the matter is strange," said Dermott, "and pains in my eyes and in my shoulder from being standing in the door, and my shoulder to the doorpost, and that a crow could not come down the height of the road unknown to me, and every man that used to come into my view—that I used to be full sure that it was Seadna that used to be there, until he used to come near me." "I!" said Seadna. "You certainly!" said Dermott. "Is it not there in the mouths of the three congregations that you are to be married to my daughter Seve on Tuesday next, and do you think but that it is right for me to be expecting that there should be some share of the talk between us before Tuesday would come?"

"You are mistaken, Dermott," said one of the men. "It is not to your daughter Seve he is to be married but to Mary 'Short,' the daughter of John Ceatach, in the west. And as a proof of it, John himself is gone off to Cork for a supply of food and drink for the feast. And I don't say but that his relatives have been invited for (the) Tuesday."

"You are mistaken, Michael," said another man. "It is not to Mary 'Short' he is to be married but to the Babe of the Liss here below. There are tailors and dressmakers at work there during the past three days, and as I was coming up this morning I saw the beggars collecting there even already."

"Did any one ever see the likes of ye?" said the fourth man. "Were you at Mass on Sunday, Michael? If you were it would be hard for you not to hear the matter that was in the mouth of every individual. That is, that Seadna would be married on Tuesday next to Nora-an-Togher. And it is there the beggars were going and it is not to the Liss. I'll lay a wager that Seadna herself will say I am right."

Seadna looked from one to another of them. The sinister look and the bad expression was in his eyes. There was anger upon him, but he crushed it under him. "Go away home, Dermott," said he, "and have sense. I have no inclination for marriage, and I don't say I shall have for some time." He bent his head and went on with his work. Nobody spoke another word. Dermott stepped out; and it is he that was disgusted with himself. He came home. "Well!" said Seve. "Exactly so!" said Dermott. "What news?" said Seve. "Queer news," said Dermott. "The whole country will be for the next seven years making immense fun of the two of us, of you and of me." "How is that, aroo?" said Seve. "Because we have deserved it," said Dermott. And it failed her to force any more talk out of him.

(To be continued).

NOTES.

¹ The masculine possessive adj. is seldom heard when a vowel (or *f* with a vowel) follows. Pronounce *n'aigneab*.

² *Cá foin*, when, since when. The origin and spelling seem uncertain.

³ Properly *oóig*, which seems to have attracted the *l* from *liom*, *leac*, &c. Perhaps *oúil*, which means "expectation" in the north, has influenced the word.

⁴ *iongnab* evidently retains the old neuter article: *iongnab móir*, as if masculine, but a *n-iongnab*, an *iongnab*, not an *n-iongnab*.

⁵ *féad*, an extent of time or linear space. *fuair*, space in all directions.

⁶ *Óútaig*, gen. *oútece* (for *oútaige*, *oútege*), inheritance, estate, country. *Óútear*, *oúteáir*, inherited disposition, what is native to one; *maírao oúteáir*, a dog in which his hereditary wildness has broken out, a mad dog; *ar oúeangá oúteáir* our language of inheritance, our native language; *bhíreann an oúteáir tré fúilib an éair*, nature breaks through the eyes of the cat. A cat never wholly loses its wild nature.

⁷ Or *ceapúige*, pronounced in three syllables.

⁸ Provided that.

⁹ Good fortune, felicity. *Caoé an bail atá ort?* How speed you? The stereotyped form of reply to *bail ó* *Uíia ort* in Connacht is *go mbuó é oúit*! or *go mbuó aílair oúit*! Be it so to you!

¹⁰ Means "thinking" as well as "remembering."

¹¹ *préacán*. ¹² Not *áir*, direction in which something comes; cf. *airt*, "O' a' the airts the wind can blow."

¹³ "My Sáb." *Cáit reo agáinne*, "our Kate."

¹⁴ "On it," i.e., on the matter of the clause following.

¹⁵ Used adverbially, the days of the week are in the genitive with *oia* (*oé*) preceding. Used as nouns, they may take the article. *Oia oóimnaig*, on Sunday; *an oóimnaic*, Sunday, *gac oóimnaic*, each Sunday.

¹⁶ A most elastic expression, with a very subtle meaning here, expressing Diarmuid's disgust with everything.

¹⁷ The unmerciful mockery undergone by a usually clear-sighted and circumspect person, when he "gives himself away."

peasair na laogaire.

GAELIC LITERARY STUDIES.

BY DAVID COMYN.

Unpublished Poems of PEADAR UA DOIRNIN.

Through the kindness of my friend, Mr. D. J. O'Donoghue, a MS. collection of the works of the "Louth Bards" has been placed in my hands. It is the property of a lady residing near Dundalk, and appears to have been compiled about 1835, with a view to publication, by the late Mr. Matthew Moore Graham, C.E., of that town, under the title of "*Collectanea Grahamea*;" or the Bardic Remains of Louth." It was intended to extend to seven volumes, the first two being devoted to Peter O'Dornin; Courtenay and M'Covey to make another; three others for Patrick and Mary Lindon and Dr. Woods, of Dundalk; and at least another volume for the lesser bards of the district. A "Memoir of Peter O'Dornin, the celebrated bard of Louth (written from the verbal account of persons intimately acquainted with him)," is prefixed to the first volume, which also contains very copious and most interesting notes on Gaelic literature and local characters and events,

English metrical versions of the poems are also given, and some of these were printed "from the Irish" in the "Nation," between 1843 and 1848, and a few others, perhaps, elsewhere; being probably furnished by Mr. Graham, who, amongst many other excellent qualifications, seems to have been a very good Irish scholar, and something of a poet. O'Donoghue's Dictionary of the "Poets of Ireland" mentions him as having published at Belfast, in 1833, one volume of verse, entitled "The Giantess and the War of Donomore," and probably also another volume: and further informs us that he "issued the prospectus of a work in four volumes, on 'The Irish Poets of Louth,' but it was apparently never brought out." This, no doubt, refers to the collection now under consideration. The same authority states that Mr. Graham was "a resident of Merches, near Dundalk, Co. Louth." One of O'Dornin's poems is entitled "Graham's Hall," and was addressed, about 1760, to an ancestor of Mr. Graham, who is stated in the notes to have been a descendant of the family of Graham of Claverhouse, and to have left his native land in consequence of his loyalty to James the Third in 1745. This poem is stated to have been printed, but where I have not been able to ascertain. It is entitled in Irish *Dún Uí Špaem*, which shows that the author considered the name to be of Celtic origin. Some of O'Dornin's compositions became very popular, and are known still in Connacht and Munster. A poem of his, a bardic contention, entitled *Caos agur Máire*, is given in my friend Dr. Hyde's "Love Songs of Connacht." There is a slightly different version in this collection, where it is positively stated that O'Dornin was the author, and a like account is given of the circumstances of its composition. My old friend, the Gaelic veteran, Mr. John Fleming, published another poem of O'Dornin's from a MS. of Nicholas O'Kearney (of the "Prophecies" and some better work). This poem will be found in the *Gaelic Journal*, vol. ii., No. 17, pp. 140, 141. It is entitled "The Lady in the Wood" (*Sul na hóg-mná 'ga gcoill*), and has been much admired. The name of the

author was not then known, but the same text and English version appear in this collection of O'Dornin's poems, and the romantic story of its origin is given in much the same terms, save, of course, that the heroine of the piece is not stated to have been its author. Yet another of O'Dornin's compositions has been printed, under his name, by John O'Daly in the First Series of his "Munster Poets," p. 106, with the title *Slab Férlim*, or, "Peadar O'Dornin's Courtship," which I have not as yet seen elsewhere. I do not purpose, for the present at any rate, to treat of any of these compositions which have already appeared in print, but I hope, under the auspices of my worthy friend and successor, to give the readers of the *Gaelic Journal* one, at least, of O'Dornin's poems in each number, with some explanatory notes, and such helps as may be useful to Gaelic students.

It is very often assumed that Munster produced the best Gaelic poetry, and in the greatest abundance; and it is certain that, in recent ages at any rate, the cultivation of the native language and literature was more assiduously carried on in that province than in any other: so much so, that men in any part of Ireland who felt themselves to be possessed of any literary gift, came to Munster to develop their talent, especially in the direction of poetic composition, at some of the famed bardic centres in the South; at which "sessions" or literary recitals were held from time to time. In this way, the better known productions of Munster genius got circulated throughout the country, and served, moreover, as models of style; but it must be allowed, notwithstanding, that some of the bards were only Munster men by education, or bardic training or association, just as people speak of Oxford or Cambridge men, from their university, or as the "Lake School" of poets was associated with a romantic English district. The poems, especially, of Munster, becoming familiar in other districts not long after their composition, were often so localized by the substitution of better known names and allusions, that the traces of a southern origin were not apparent. Many famous

Munster men, too, like Dr. Keating, "travelled for their knowledge" in the other provinces, and thus a general diffusion of native learning was kept up amongst those who spoke and wrote Gaelic, such as might not have been deemed possible in the absence of printing. I have myself a transcript of Keating's *Poipar Feara* made by O'Dornin, about 1750, in a small village in Louth.

These considerations will enable us to understand how O'Dornin, who had sojourned a considerable time in Munster, and in Connacht also, came to be reckoned among the "Munster Poets." His style itself indicates his training: his work not being inferior to that of the better known southern bards, or of O'Carolan, who was a Meath man. John O'Daly was satisfied, from the evidence furnished to him, that O'Dornin was born in the city of Cashel in 1682. This opinion, however, is not tenable in view of the memoir in our MS., drawn up from the evidence of those who remembered him, and which opens thus:—"Peadar *beg* O'Doirnin, *i.e.*, Little Peter O'Dornin, was born about the year 1704 at *Rathsgia-thach*, a townland about a mile and a quarter north of the town of Dundalk. His father, who was named Peter O'Dornin, was the son of a farmer who held a small farm in the same place, and whose ancestry lived in the town of Dundalk and its vicinity from time immemorial." The circumstance of his father bearing the same name, and the addition of *beg* as an appellation in the son's case, may have led O'Daly's informant astray as to the date of our Poet's birth. It is further stated that his latter days were passed at Forkhill, near the boundary of the Counties Louth and Armagh, where he died suddenly in his school on the morning of the 3rd April, 1769. His body was borne "to the Mills of *Rath-bainne*, where he was waked according to the custom of the old Irish. He was interred in the churchyard of Nurney in the grave of his mother. His funeral was attended by many of the gentry and peasantry of the Counties of Louth, Armagh and Monaghan, as well as by all the neighbouring musicians, and most celebrated

dirge-women; and the harp responded to the slow note of sorrow, as the famous Art M'Covey sang the elegy on the grave of his friend."

In succeeding articles we shall have occasion to quote many other interesting particulars concerning O'Dornin and his contemporaries. The following humorous poem partakes of the nature of a personal lampoon or pasquinade rather than a satire. Its subject seems to have been a jolly old toper who flourished in the poet's vicinity about a century and a-half ago, and the occasion of its composition will be found more fully explained in the notes annexed.

I. A O R.

TOIRŌEALBAC CŌIR.

PEADAR Ua-DOIRNÍN NŌ CÁN.

CÁ ċhíream' go veó,

Ó aon a bheoear beó,

"Beoibí boet no go leonair an bár
tú;"

A'f a liac't rin vóig

A tuitéann móir-ċóirċe

Ai' úinne gan rċrŏ, a'f é árrairŏ:

Ní rċor vo neac beó,

An mairċin nŏ'n neoin,

A ċuirċir an ní ċlŏirċarí áċ air;

Feuċ! teagadŏ ċ ċóirċe,

Áċ tairċeal na mbŏċarí rċor,

Toirċealbac cŏirċi Ua-hámurċl!

Nŏir ċrċurċig rċ rċŏir,

Nŏ ċirċe ve'n ŏir,

Nac rċgarċadŏ 'vċig-'n-ŏil go fáil-
teac;

Šurċeacŏ fá bŏirŏ

Ó mairċin Őia-Őoinarċig

Go n-ċirċeo' an lŏ Őia-Sacŋum air;

Ní ċlacċadŏ rċ cŏmarċle

ċlċadŏ, no mċ-loirŏ,

Ní rċirċeacŏ, ní ċreacċeacŏ, 'f ní
fáilċadŏ;

'S nac ċreic rċb fá Őeoirŏ

Šurċ ċuirċi rċrċċin ċ ċóirċe

Toirċealbac cŏirċi Ua-hámurċl!

ní mað tig-leanna fá éuaire,
 Ó éapraiz ó' éuaí,
 So hínir-éaom ruairic na fáilte ;
 Ó rin so móin-fuaizáir,
 'S so Deaizain na gcuac,
 Ná'ri éioimuis ré ruar, mo páirve :
 Dá oteaizá na fuaizíte,
 Bionnao, gan ghuaim,
 Na carca ó'n éuan, gan cánaiz ;
 'S ní mað orlóir gan ruair
 Ó éioiréaibac ruao,
 Fón eadmaíó éur ruar ar rtabla.
 B'féarui liom lé mo beo,
 Gan capall, gan bó,
 Gan eapraíó, a'f fón, gan áruir ;
 Ioná imteaíó 'ran ríó,
 Maí learuir ós
 Mac Daedaíur eólaiz ághmaí :
 B'féarui imteaíó 'ran meoóam,
 Maí teazaízaó óó,
 Ioná bhoirnaó le ríró so háru
 ruar ;
 'S guí éur ré fá éeoiró,
 'S a éleite gan ríeoir,
 'S guí i tonnaib na bóóna bátaó é.
 A éioiréaibac, ríac,
 Ná lean-ra ó'n ruazail,
 Lé'ri caíleaó an ríal-mac áruíge ;
 Ríac éabuiró ó'n ghuam,
 Ceao a heaímaíóe óo ruar
 Ag imteaíó lé ruazail a mátaíra :
 Leiz leir na ruanta
 A'f bhoirnaó gan cian,
 Na gíeaó bí oíana, óán-bíara,
 Guí loirgeao 'na cianraib
 Na hoiríoní ríar,
 'S naé óona éuaíó a ímian óo
 páeton !
 Dá nglacraó mo éómaíre
 Zaé ruine ó'a otaíruann
 Toirte óó'n óí, a'f gíao fón,
 Aígneao ní éóígeao
 Seaca' maí éóíí óó,
 Aét imteaíó 'ran nóí rí gíac leir ;

ní l ann aét ceó,
 ní maíreann ré 'gcomnuíóe,
 'S rí peacaó ríó-móí a lán óé ;
 'S so rízaíann a éóíre
 Amaí ar a éóíon
 An fearui ío naé eol óó, a'f náíre
 arí !

NOTES AND GLOSSARY.

The object of this Satire, the circumstances of its origin and its ultimate good effect, are thus described in the notes annexed in Mr. Graham's MS., where it is entitled "Old Turloch O'Hamill's Frolic." The hero was a farmer in the neighbourhood of Inniskeen, who was fast sinking in the estimation of his neighbours, and upon whom no sermon or example could prevail to reform his course of life. His great crony was a certain person of his own class, named Taaffe, who, with his sons, kept an illicit still in or near the village of Louth, and whose acquaintance the poet O'Dornin himself seems to have cultivated, as one of his poems is addressed to the head of the firm under the title of "Captain Whisky," to commemorate a certain gratifying occasion on which he had succeeded in baffling the authorities. "Turloch met an old chaise one morning as he was jogging home after a week's booze. Having treated the driver, he agreed with him, for half-a-guinea, to convey him from Castletown to Carrickmacross, and thence round by Inniskeen to his own house. The driver was to be well treated, and have his horses fed, at every public-house of note, provided he would tell every person he met, 'that Turloch O'Hamill was the owner of the coach ; that he was about to purchase a large estate and keep a great train of servants, having lately turned to the Established Church ; that he had procured a divorce from his old wife, because she was a Popish hag, and that he was going to be married to the Duke of Northumberland's daughter.' All this the driver faithfully reported, and many believed the story to be true, because they well knew that old Turloch would stop at nothing, provided he found means to procure himself drink and gay company. Some cheered him, some joined his retinue, but most hooted him for his apostasy, (imagining that he had on that score been rewarded), and, above all, for his abandoning his industrious wife. Unfortunately, Turloch carried about him the price of some corn he had previously sold, and treated liberally all those that cheered him. Whiskey and ale were as 'plenty as water,' and the proselyte became so elated with the applause, that the extent of his largesses to his attendants left him scarcely a farthing. He then ordered the horses to be got ready, and tumbled again into the carriage. As he came to the high hill between Inniskeen and Dundalk, on the Carrickmacross road, the garrons were unable to draw Turloch, his coachman and the vehicle to the top. As many of the drunken crowd as could get round the old chaise hauled, pulled and tugged at it in their endeavours to get it forward, till the rotten materials yielding to superior force, the old concern suddenly broke across the middle, and to the mortification of all, poor Turloch tumbled head over heels out on the road. This was the subject of this admonitory satire, which made much noise all over the country, and completely cured Turloch of his drunken life : "aided, no doubt, by some domestic recrimination, and by sober reflection on his loss, and other discomforts."

Ἀορ, a satire: Ἀορᾶς, satirizing, railing, satire in general.

no ḁan, sang: occasionally cct. (for *cecinit*).

Coirpóealbac, Turloch: sometimes pronounced as if written *Tréalach*. Still retained as a proper name in some families (Turlogh), but more generally transmuted into Terence, with which it has no connection. Latinized *Tordelvacus* in 12th century. In Scotland, *Tearlach* is found as an equivalent for *Charles*, and also in some northern Irish families. *Somhairle* (Somerled) is also Englished as *Charles*: so is *Cathal* in the West, and occasionally *Cormac*. *Cearbhall* (Carroll) became in the 9th century *Kiarvall* amongst the Danes, Latinized *Carlus*. See War of the Gaedhill and Gaill (Dr. Todd).

cóir, honest, just: a óinne cóir, honest man. Used here ironically like *oḡan cóir* in Barrett's satirical poem, given in the Appendix (p. 292) to Hardiman's Edition of O'Flaherty's "West Connacht."

- I. Cha (formerly (noḁa), no, not (sign of negative). *ní* is more generally used for direct negation, but *cha* in Scottish Gaelic, and usually in the greater part of Ulster, Louth and Meath. In this line, ḁa causes aspiration, but noḁa caused eclipsis of the following initial.

ḁepetiom', or cperveam', for ḁepetveam, (a form of cperveim'), we will (not) believe.

ḡo veo, or ḡo veoio, to the end; for ever: fá veoio, at last, finally (v. 2). Cf. Welsh *dywedd*.

ó (or uao), from: aon (any) one.

berdear (or berdioir), who shall (or will) be. Relative form of the future. A (who) is not required before it, except for the metre.

berdio, thou wilt be. 2nd pers. sing. of future.

no ḡo, until. leonao, wounds, strikes.

a liacḁt rin, that number, multitude: a here is probably the *utr.* article. Some authorities hold that it represents the pronoun *his* (or *its*), and the matter is still unsettled. Cf. an oipeas rin.

uóig, manner, fashion, method (O'R.): (usually, hope, supposition, opinion). "The number of ways (or chances):" a (for in a) in which.

stuiteam (or stuitioinn), fall, happen, chance.

móir-ḁorḁa (or ḁóirḁa), great fruits, gains, advantages.

reḁó rin (or reḁóig), prodigality, profusion: also pride (O'R.). *San reḁó* here seems to signify, without the means of being profuse: reḁó in the fourth verse signifies presumption.

áirao (or áirra), old, aged, antique: also áirpanta ancient, (worn-out, "Three Shafts"): áiraoḁeacḁt, old age, inveteracy (*id.*), and *Hom. L.B.*: *arsata*, "old." (*id.*)

neom (or nóim), noon: (*nona hora* "Hom.:" *trath*, a canonical hour, *id.*) *trathóna*, evening. See Irish notes, p. 74, col. 1, *Gaelic Journal*.

ḡuirḁó (or ccuirḁó), (in which) will put, or send. See in a above.

áḡ (or áo), good luck, fortune: mí-áo, ill luck.

teagḁo (or teigḁo), comes, or is coming (*hab.*) "See here comes."

ḡóirḁe, (in) a coach. *MS.* a ccoirḁeig, a loan-word.

ḁairḁeal, a journey, a course: áḡ ḁairḁeal, travelling.

MS. has teagḁoib.

- II. Stóir, treasure, a rḁóir (voc.), my treasure, dear: rḁóirín, *dim.*

cirḁe, chest, coffer: cf. *cist-væn*, an ancient stone coffin.

reḡarḁo, would scatter: furḁeacḁ, would sit. (*cond.*)

(i) *uigḁ-n-óil*, in the drinking-house: teacḁ-óil, tavern.

ḡo fáilḁeacḁ, freely, generously; with welcome to all. fá bóro, at table: cf. the description of *Dóinnall na ḡnéine* in the "Munster Poets."

ḡo n-éirḡeacḁo (or ḡo n-éirḡeacḁo), until . . . would rise (*cond.*)

an ló (or in or ann ló), into day, ló, *dat.* of ló.

ní ḡlacḁo ré, he would not take (*cond.*) See also v. 6.

cóhairḁe, counsel, advice: cóhairḁe is also used, even by the Four Masters and other authorities, as an equivalent for "council;" but in English at any rate *counsel* and *council* are words of entirely distinct origin.

(a) *míná*, of (his) wife. a, *his*, causes aspiration, even when left understood, as frequently in poetry, and often in Scottish Gaelic, and when a vowel-sound precedes or follows it, as here.

no mí-loḡo, or (of) "my lord;" probably alluding to some forcible hints received by our hero in reference to his rent, as we are informed in a note that he was at this time anything but an industrious farmer, or satisfactory in his relations with his landlord.

ní foirḡeacḁ, (he) would not harrow. (*cond.*) Foirḡim, I harrow, O'R. (v.) *Cliaḁfoirḡe, u.* a harrow: foirḡeacḁ, act of harrowing. "Three Shafts." The conditional would be correctly formed in this word on the model of foirḡeolacḁ, *ḁairḁeongḁ* and other verbs which do not admit *p* in the future and conditional. See O'Donovan's Grammar, p. 195, &c.

ní ḁreacḁo (or ḁreacḁo), (he) would not plough (*cond.*)

ní fálaḁo (or fálaḁo), (he) would not hedge: fálaim, I hedge, inclose. O'R.

naḁ ḁreic ríḁ? Do you not see?*

- III. *tiḡ* (or *teacḁ*) *leanna*, an alehouse: *leann* (*lìonn*), ale.

ra ḁuairḁ, (also má ḡuairḁ), roundabout. *cuairḁ*, a visit, round.

Carrnac (or *carrnacḡ*), a rock: Carrick in names of places; here it refers to Carrickmacross. The correct form of this name is probably *Carrnacḡ-macḁroir* (the rock of the sons of Ros). See *ḁeapḁ-roir*, the men of Ros. "Topographical Poems," n. 126.

ó ḁuairḁ (or ḁuairḁ), northwards.

inir-ḁaom, name of several places: here Inniskeen (Co. Monaghan). [*MS.* *ionacḁaom*]. *Lit.* beautiful island: but the Four Masters write this Inniskeen, *inir-ḁaom-teagḁa* and *gen.* na *hinir-ḁaom*.

ruairḁ (*MS.* *ruairḁ*), pleasant, agreeable.

mom-fuaḡarḁ, a place-name, which I have not been able to identify. Four Masters give *maḡ fubna* in *Oirḡhialla*.

Dealḡan, *i.e.*, *Dúin-Dealḡan*, Dundalk. (*MS.* *Dealḡ-ḡinn*).

na ḡuacḁ, of the goblets, or cups.

naḁ ḁoirḡmuḡ ré, which he did not dry up, exhaust.

oḁ oḁeagḁo, if there came (imp.) See *teagḁo*, v. 1. *rluaḡḁe* (*pl.* of *rluaḡ*), multitudes, numbers, the people.

ḡronnaḁ (*MS.* *ḡronnaḁ*), (he) used to bestow, or distribute: (*hab.*)

ḡruam, gloom, surliness. *San ḡruam*, cheerfully, pleasantly.

* This is the old form of the present after most particles and prefixes. Cf. *beirḁo*, bears, *ní beir*, does not bear, *oḁ beir*, gives. "Maḡ naḁ *tuḡ*, woe to him who understands not." The Scotch have retained this usage, but make the present into a future; as *tuigidh*, will understand, *nach tuig*, who will not understand.—Ed.

cápa, casks, vessels (?): ó'n éuan, from the coast.
cánaic, tribute tax, duty: gan cánaic (imported) free,
smuggled.

orpóir (orpóir), an hostler: gíolla na n-eac.
cuair, a reward, free, bribe.

eaclap, (*dat.*) horses (*coll.*): éur, (to) put.

IV. Lé mo beó, i.e. my (being) alive, *i.e.* during my
life (perhaps Lé mo ló): pé linn, during. *Ré.*
duration (O'R.).

eaipic, goods, wares, property (*coll.*).

ápar (*or* ápar), dwelling, residence.

róo (rátao), road, way. *Rót* *A. rout* *A. ro-shét*, *i.e.*, a

way greater than a path or track of one animal, *set*,
Ramhat (from *rath* and *set*), a chief road or street in

front of a fort. See "Cormac's Glossary," and
O'Donovan in the Introduction to the Book of

Rights. *Cf.* road, route, *rué*, and other allied words.

cólaic, knowing, "knowledgeable."

ághar, lucky, fortunate (because he succeeded, accord-
ing to the legend, in effecting his escape, while the

companion of his flight was drowned.)

'ra meódam (*for* meádon *or* meádon, old Irish,
medón), in the middle, *i.e.*, in mid-air.

ceasgar, (*pass. pf.*) was taught, *i.e.*, he was
instructed not to fly too high, but neglected the

advice.
bporao (*for* bporuao), to hasten: to stir up.
See also v. 5.

le rcpó, presumptuously; with over-confidence.

cleite, a feather, plume, quill: cleití, *pl.* cleiteac,
wings. (Coneys.) This is a collective form, and is

probably what is intended here.

na bóca, of the sea (more generally in poetry). This
word is *fem.* here and in O'Reilly, but given as *masc.*

in "Three Shafts" (Gloss.). Not given by Coneys.
There is a place in Kerry named *Meenoughua*

(? *Min-a'-bóca*), which would seem to be *masc.*

V. píac, píac, witness! behold! also perhaps reflect or
consider. This word is not in the dictionaries, but

from the context here it seems to be a verb, and its
meaning may be inferred. O'Reilly gives píaca,

shy, distant, reserved, but this is from píac, wild.

píac-iac ápuje, (that) generous, noble youth.

éabur (*or* éabur), (lie) exacted (*or* wrung) permission
(*ceao*). *Cf.* éabac, forcing, &c.: éaburim, I exact,

(O'R.).

ruar[ao]. (to) rule, direct, govern. See ruar 2°, "Three
Shafts" (Gloss.).

a, her (prefixes h to vowels). Note that gnan is *fem.*
gen. na gnéine, *dat.* (here should be) *de'n* gnéine.

Her (*i.e.*, the sun's) horses.

a máca (*for* a máca), of his mother (*i.e.*, at her
suggestion).

gan éian, not far, nor for long time. (?)

gpaó, steeds. gpaic, a stud of horses.

óian (*pl.* óiana, but should not here be *pl.*), nimble,
vehement.

oán-bpaic, bold, lively, active. (See O'R., bpaic).
loirgeao (*pass. pf.*), were burned, set on fire.

'ina éiancaib, in the most distant (points): to the
extremity of the horizon. fíap, behind (the track of
the horses).

éuac (*for* éuac), *lit.* went, *i.e.*, eventuated, resulted.

VI. Ó'á otabann, (*hab.*) of (those) who give.

tonce, wishes, desires: gpaó, (and) love: rór also.

ágnac, mind, intention, (here) ambitious desire.

ni éóggeao (*or* éóggeao), (he) would not raise (*cond.*)

reacá, beyond, past (*prep.* with *fron.*) See reac,

"Three Shafts," *Gloss.*, and eíall reacá, pass on,

p. 103, l. 4.

mar éoir óó, that which would be right or just for him
(*lit. as.*, &c.). reacá mar, usually éar mar: reacá
= éarur.

iméac, (to) go, proceed, continue.

'ran nó, in the (same) fashion or way.

ap' gnaic leir, that (which) was usual with him: búr
gnaic leir, I was accustomed.

ni maréann mó, it does not live (or last). See bean
na oirí mó in August number, for a somewhat

similar idea.

1 gcomnóe, always, abidingly, for ever.

a lán, its full; *or* a lán óe, the full of it: abundance.
Here = much of it, a great deal (of the wealth of the
world is wrongfully amassed), seems to be the idea.

ríagann, sifts, strains, drops out.

naic eol óó, who knows not (wealth or gold).*

The next of these selections will be a humorous piece,
entitled "The Courtship of Maurice O'Gorman."

an chrió.

Óáití Coimín.

IRISH IN THE GLENS OF ANTRIM.

The district now locally known as the
Glens¹ comprises only a few valleys con-
verging on Red Bay and Cushendun Bay.
In former times the Glens must have in-
cluded the country as far as Glenarm² on
the south and Ballycastle Bay on the north.
The ancient territory of Dál Riada had a
still wider extent, namely, from the River
Buais or Bush to Gleann Fionnachta, now
Glynn, south of Larne. The valleys around
Cushendun and Cushendun were called the
Middle Glens; those around Glenarm Bay
the Upper Glens; and those around Bally-
castle the Low Glens. With the exception
of the outlying parts, north and south, the
Antrim Glens escaped the Plantation of
Ulster, and were but little affected by any
subsequent disturbances of the State. The
inhabitants owed this good fortune to a
variety of circumstances. The lords of the
soil, Clann Domhnaill of Scotland, the
direct descendants of the old lords of the
Isles, showed themselves in the troubled
times of Elizabeth sturdy defenders of their
Irish patrimony. In later times, they be-
came accomplished time-servers, and finally
threw in their lot with the Gail. They
thus escaped the fate of other northern
chiefs who offered a brave but not a prudent

* The locution *agur go* (*'r* gup éuit, *'r* gup i oton-
nab (*iv.*): *'r* go ríagann (*vi.*) an "Irishman" translates
"and sure (he fell at last, &c.)." It means "seeing that
(he fell, &c.)." *Cf.* *agur a léac*, (*I.*), "seeing that
there are so many ways."—Ed.

resistance to the invader. Again, it is more than probable that an unscrupulous government, had it successfully forced the MacDonnells into armed resistance, or drawn them into the legal net, would still have shrunk from dispossessing the natives of their land. The country is rugged and mountainous, and was at that time difficult of access, full of woods and bogs, and untraversed by roads. The inhabitants came of a brave and hardy race. From them largely were raised the Irish forces which, under Montrose and Alasdair MacDonnell,³ gained in Scotland a brilliant series of victories⁴ over the superior forces of the Covenanters. The connexion between the Glens and the Scottish Isles was close and constant, and a very short alarm sufficed to bring over a large force of Islanders to the aid of the natives. Hence, the Glens were left almost untouched by plantations and confiscations. One English captain was awarded a portion of Glenariff, but he did not think it well to enforce his claim on the ground.

We thus see how it is that this district retained a Gaelic population, while all the country round it was planted with aliens. The fact that the chiefs of the country were Scots, and the fact that it abounds in Scottish Gaelic surnames, have led some to infer *a priori* that the inhabitants should be taken rather as Scottish than as Irish Gaels, and that their dialect of Gaelic should also be Scottish. The natives, however, consider both themselves and their language to be Irish, and with justice, as we shall see. It is probable that the Scottish immigrants, like their first leader, were fighting men, who settled down, marrying Irish wives, and so became *Hibernis Hiberniores*. In language the children would naturally follow the mothers rather than the fathers.⁵

The specimens of Antrim Irish given below exhibit the characteristic marks of Irish, as distinguished from Scotch Gaelic. These distinctions will be pointed out in the notes. There are one or two traces of Scotch dialect, which will also be pointed out.

Altogether, my quest after Irish in the

Glens was limited to a few hours. Throughout a great part of the district, the speakers of Irish are few and far between, and include very, very few young people. My first guide and informant was a friend and kinsman, Mr. Daniel O'Neill⁶, of Grenaghan, Glenariff. Mr. O'Neill and Mrs. O'Neill both speak Irish, but my conversation with them in Irish did not go beyond a few sentences. At Mr. O'Neill's suggestion, I saw Mr. James M'Auley⁷ of the post office, Waterfoot, from whose dictation I took down the song, "À mbeiríonn féin i ndáiríre í Cuam." The other pieces were recited to me by James M'Naghten, who lives near Cushendall, and is about four-score years of age. He speaks Irish with great fluency.

Others who may in future follow up the necessary work of collecting Irish remains in the Glens, may wish to learn more particularly in what localities Irish is most spoken. In Glenariff, there are, I am told, a fair number of Irish-speaking people in the townland of Clonreagh (Cluain Riadac), near the head of the valley. James M'Auley is a native of this townland. Another relative and friend of mine, Mr. Daniel M'Alister, of Cushendall, spoke of a small hamlet called Crocknacra (Cnoc na Crio) on the north side of Glendun, near the mail-car route, as a place where Irish was much spoken. Father Conway, P.P., of Ballycastle, told me that a great deal of Irish was still to be heard in Glenshesk, near Ballycastle, and that Fenian tales might be heard there. He also hears Gaelic commonly spoken by the inhabitants of Rathlin Island.

Any of those I have mentioned, and also Mr. Flatley, National Teacher, Cushendall, will, I venture to say, be glad to afford any information they possess about the Irish language in their neighbourhood.

The following song was composed by an emigrant named M'Cambridge (Mac Ambpóir?). It was given to me by James M'Auley, of Glenariff, and some variants from his version were obtained from James M'Naghten, of Cushendall. Some of the variants have been inserted in the song.

bóil' á'Chia. Dublin.

béul Feirir'. Belfast.

bun 'ann Dáile, bun Abann Dáile.
Cushendall.

bun 'ann Dúinne, bun Abann Dúinne.
Cushendun.

bun na habanna. Waterfoot.

The sounds are those usual throughout Ulster. In such words as beagán, íomáin, camán, cáilín, the last syllable is pronounced quite short. The short o sounds like *o* in the English word *not*, but is quite distinct from the southern short *a*. Long ó has an open sound, like *o* in *lord*. The short u, as in gúl, cupac, tuipac, úinne, bun, Dúinne, has just the short sound analogous to long ú, and is not pronounced like short o, as in many other places. The consonants, so far as I observed, are clearly and accurately pronounced.

Com Macnéill.

NOTES.

¹ na glinne: na feacht tuairte glinneac, *Book of Clanranald*. Gleann, formerly a neuter, gen. and plur. glinne; now a masc., gen. gleanna, pl., gleannta.

² Gleann dhuma:

fuad asar piact ghlinne dhuma

Do mairb pionn, gé 'h éalma iao.

Oss. Poems, VI., p. 122.

³ Alasdar mac Colla Chiochtáir mhic Shíolla-Carraig. Milton, in one of his sonnets, calls him by his surname and the names of his father and grandfather: "Macdonnell or Colkito, or Galasp."

⁴ Viz., the battles of Tippermuir, Aberdeen, Fiv, Inverloch, Auldearn, Alford and Kilsyth. The remnant of this Irish force was massacred after surrender at what is called the "battle" of Philiphaugh. Alasdar also defeated superior forces of the English in two engagements in Ireland—at Portnaw, on the Bann, Co. Derry, and at the Loney, in the Route, Co. Antrim. Like his followers in Scotland, he was treacherously killed, after surrendering, a Cnoc na nOor, Co. Cork. His deeds of prowess are still handed down by oral tradition in the Highlands. See Hill's *MacDonnells of Antrim* and Lord Archibald Campbell's *Records of Argyll*, &c.

⁵ I assume that Ulster Gaelic and Scotch Gaelic were even at this period clearly distinct dialects. Lughaidh O'Cleirigh states of the Highland auxiliaries of Red Hugh O'Donnell, that they were recognisable among the Irish soldiers (of Tir Chonaill) by the difference of their arms and clothing, their habits and language (eplabha), beata dotha Ruairt, pp. 72, 73. At present, the Gaelic-speaking inhabitants of the Glens call the Irish language Gaedhlig and the Highland dialect Gaidhlig.

⁶ a. Domhnaill, mac Dhonnchada mhic (gíolla) phaois mhic dhuan mhic Eumoinn mhic Eumoinn Shíuy mhic Thoirbeálbaig dhneapalaig mhic pheróimíte Chaoic mhic Cuinn bhacais. Conn Bacach was "O'Neill" when Elizabeth came to the throne. Shane the Proud was his son, and the great Hugh O'Neill was his grandson. The O'Neills of Glenariff are thus lineally descended in the

male line from Niall Glúndubh, and further back from Conn of the Hundred Battles. By intermarriage, they are descended in the female line from Brian Boroimhe, through the O'Briens of Thomond, from O'Sullivan More, O'Sullivan Bearra, MacCarthy More, O'Carroll of Ely, and from the Geraldines, through Garrett More, Earl of Kildare. Other purely Irish families are numerous in the Glens and near them, as the O'Haras of the Route, the O'Lynns or O'Flynn, formerly lords of Uí Thuirtre, O'Loans, O'Boyles, O'Donnells, O'Hamilis, O'Kanes, O'Donnells, O'Mulvenas, O'Mullans, &c.

⁷ macamhla for macamhlaib, macamhlaib. M'Auliffe is the same name. Amhlaibh is not an unusual Christian name in West Munster. In the usual absurd way it is Englished "Humphrey." The name seems to be of Norse origin. It appears as Amhlaib, Alaib and Olaib in *Cath Ruib na Ríge*, and is, no doubt, identical with Olaf, and perhaps with Anlaf. The m in amhla is pronounced with the usual nasal quality.

⁸ Or. i n aipocis Cuam. 'A for oá, if.

⁹ Usually liom, as elsewhere.

¹⁰ Original, "buó annam lium a' túl ar cuairt."

¹¹ Supposed to be near Creggagh, in Glendun.

¹² Sé leónta. M'Naghten.

¹³ Ir iomá, pronounced íomá. "a n-íomá n-íomá g tana péin," M'Auley.

¹⁴ For íomá.

¹⁵ péin, always péin after m.

¹⁶ aipocis.

¹⁷ Cornerake or landrail.

¹⁸ Line wanting.

¹⁹ A small boat. ²⁰ mairc páina, an oar. Cota a' r

oá páina, M'N.

²¹ nó so.

²² Apparently pronounced íomáim. ²³ "O'íomáiminn (= íomáiminn) leir a' trágas," M'A. Trágas, pronounced trág (aó = -ub), as trágas = trágas, léigam = léigas, &c. I have also heard trág in Aran for trágas, meaning the "ebbing tide," distinct from trág, "the strand," as here. Mr. J. H. Lloyd suggests a' a trágas, "on the water," tr = tr.

²⁴ "ann túil le oia go scéillinn rlan," M'N.

²⁵ "Death in Ireland" is the emigrant's dearest wish.

²⁶ "Spára Dé éugam 7 b'ar i neipinn?"

²⁷ A Scotch idiom. acc. to Mr. Lloyd.

²⁸ For future.

²⁹ "bhfuil would be more usual.

³⁰ "Molly."

³¹ Sporting.

³² Ceileadha, warbling.

³³ Pr. buabá. ³⁴ a. fúinn ná éapainn; éapre for éapir.

³⁵ Oimleabha, foliage.

³⁶ "na gcpainn" in original.

³⁷ a. éapainn.

³⁸ ó of imperfect and conditional becomes τ (un-

aspirated) before ré, rí, rínn, ríbh, ríao, in Connacht and Ulster. Cp. páirpne (later páirpne) from páir, báir-

teac (for báirteac) from báir. ³⁹ leicéio.

⁴⁰ "Yellow hilltops." M'N.

⁴¹ mairc has every letter sounded, as elsewhere in Ulster and most of Connacht. Once I noticed it sounded mairc, as in Munster and Scotland, by Mr. D. O'Neill, who speaks Scotch Gaelic as well as Irish.

⁴² Glé = "very" is a Scotch u-age.

NOTE ON DIALECT.—Eclipsis, generally lost in Scotland, is well instanced in the pieces above: mberínn, b'ao, g'ao, mberí, go mberínn, b'gínn, b'gírb, g'ao, g'ao, n'g'ao, n'g'ao, b'gírb.

á, á, ré, rí, rínn, ríbh, ríao are always used as in Irish, instead of *tha, thu, é, í*, &c., as in Scotland.

Endings in -ig do not become -ich.

b' for ba (Scotch form) occurs once instead of bí (Irish form), which also occurs.

The Irish present tense is used, aipim, tuipim, pópaim seems to have a future meaning, but it is not necessarily future. The ending of the present in -ann

is used, póran, tuigean. These two forms are characteristic of Irish Gaelic.

Sup (= go po) used, not *gun do*, as in Scotland.
Ca (Scotch *co*) for *cis*, "who," *ca* *éar* *liom*? Du-
bairt, Sc. *thuir*.

It is to be hoped that we shall soon have some accurate information about the Gaelic of Rathlin. Less fortunate than the mainland, Rathlin suffered terribly in the savage wars of Elizabeth and the Parliament. Sidney put to death, as he states himself, "all mankind" in Rathlin in 1556. Less than 20 years later, under Essex and Norris, the inhabitants were massacred "to the number of 600," as Essex writes. In 1642, the island was occupied for the Covenant by Campbell of Auchinbreck with 1,600 Scots, and Lord Antrim's estates were granted to Campbell by Monro. Whence the island was re-peopled it is difficult to say, but a list of the commoner surnames would give a fair indication. Under the circumstances nothing can be presumed about the dialect without investigation.

FOCALÍN I OTRÁT.

A muintir na Gaeilge—

Iy cuma ár nGaeilge nó abha bheas mór fadóirí ag gluairead le fánaró tré úrtaigib leatana. Iy fada a cuairt 7 iy fairsing é a cairbe. Aet iy minic móran fadaíarí ar bairi uirge ag an abann iy glaine. Nuair éiofparó uinne go poir na habann ag iairiaró uirge, ní h-í lár an tralaéarí oo éuiríó ré an t-áitac. Tá uirge glan ár nGaeilge le fagáil agann fan abann seo, 7 ní cal uínn rinn féin 7 ár muintir oo mlléad leir an noomblar a bíonn ag gluairead ar bairi uirge.

Ní polláine-de marpaó marb é beir fan uirge glan. Ní mlye-de an noomblar é beir i n-áitac airgí. Níor méara oo uinne iur oo gearrparó a fagáil ná fgan óir. Ár an fuma fceatona, ní polláine-de 7 ní mlye-de 7 ní macánta-de fgeul neam-éaró é beir dá muintir i nGaeilge uairil. Ní hearó, aet dá uairleat i an éamr, iy ead iy tuibairtíge an vóigbáil.

Tá fgealardeat an béarla loitce leir an noomblar úr. Tá fgealardeat na fhaingcye loitce leir. Tá aigneat na noame mteigte i muza, 7 ní l mear anoir ar fgeal béarla ná ar fgeal fhaingead muna mberó lionta de fad annian. Iy leam an obair uínnne aetir oo déanai oirte fúo, ag iur ná noiaró ná maroirimóib laitce.

Oo bi ar nGaeilge fíorí-ghlan nó go utáing claoelóó uirí le cúpla céad bliadán. Anoir an t-am agann. Anoir atá agann i éogáil ar an laitig. 7 fan

i fumaó mnti. Déanamair mar fíoró an beac, i. an mll oo éuarac 7 an mll oo fcaenao.

Táim-re m' éorlaó

'S fan coulaó aet fúil liom.

NOTES AND QUERIES.

(101) umar (or amar) na haimléire, N. and Q. 90: I heard this Englished about 40 years ago as "the trough of calamities" (Pandora's box?). It was used as a puzzle at the time in Mayo, the answer to which was given as above by a good Irish scholar of the locality, but with what authority I know not. Could *aimleir* be a corruption of the word, "calamities?" I have never heard it used otherwise.
J. ROGERS, Barrow-in-Furness.

(102) Seo focla atá fan oán "marlaó an píopa" fan iurleabair, muintir na lúgnara, leatanaé 73.

Seula i. fgaile, nó skeleton, i. uinne berdeat com tana, mteigte 7 fup ar éigin berdeat ré ion-ann fcarat; uinne caite, claoitce, lag-bpigeat.

Uppat i. cairbe, maom; curó beas de fadóiríar. Iorpat, apparel.

Eudáil, i. maom luachair i. dá mberdeat coir beas ag paróiríar. go mberdeat ré, ar a fon fan, luachair. Sean-focal:—"níor minic fear náiread eudáil."

"Fan uppat fan eudáil," i. fan a beas ná a mór de maom an t-fagáil.

"Fup labair an fob" i. go fupair ré fairte i n-a fob, nó i n-a póca, agur fup air ré labair ar. Bhí an uinne po an-uairleat, aet bí clabin an píopa fátac mar aige no "Fup labair an fob" i. go fupair ré an fairte, 7 labair ar. agur annair o'éigí ré i bpaó níor uairbige, i fcurt i nac noeuparó an clabin é cor ar bré.

"Clab" i. beul. (fuaim-focal, i. onomatopoeic é seo, cperim). uínn oo clab = uínn oo beul; a uirtear le uinne a mberó go leor le páó aige. Clabair = uinne a mneoir fad uile níó roir nún 7 eile, ole 7 maré.

"Smóla" i. fmól an fgeatóra, the weaver's shuttle; "ag caiteat fmóla," rin curó o'obair an fgeatóra, mar bíonn ré ag caiteat na fmóla anonn i anall.
mac n.

(103) Examples from the Four Masters of the particle a before numerals (see N. and Q. 33, 86): F.M., I., p. 111, céa a haon ndécc; 122, céa fiche a dó; 246, a dó fiche; 242 sé céa a fiche; (but p. 64, trí céa fiche; 102, 120, céa fiche); 430, ocht céa a fiche; 1010, míl céa a fiche. From Cormac's Glossary: s.v. *deach*: *it lia ina trí oldate a dó* [i. iy lia a trí ioná a dó: *ina* = na, the plural article]; Carlsruhe, 33a, *it secht trichit inna deich ar dib céatib* [i. iy (ionann) fcaet oirpíóaro (agur) veit ar dá éao; *inna* = na, pl. article]. I find a *fiche* (= 20) five times in the Four Masters.—From Rev. E. Hogan, S.J.

GAELIC NOTES.

Dr. Hyde's papers in the *New Ireland Review* are continued, and are most instructive. Many of the provincial weeklies are publishing excellent Irish matter, and we hear that there is prospect of the number being increased in the near future.

A portion of the first part of *The Gem Speaker*, by J. C. O'Connell, M.D. (Washington: Hartman & Cadick),

is devoted to Irish. Some general instructions on pronunciation are given, and the phrases are of a practical character. The little book, which contains also English, French, German, Italian and Spanish phrases, is evidence of the growing interest taken in our language in the outer world.

The Gaelic League in Dublin has resumed work after a six weeks' recess, during which, however, the committee met from week to week to transact business. On the 4th of October a public lecture is to be delivered under the auspices of the League, by Rev. P. O'Leary, P.P., of Castlelyons, whose Irish writings have so long delighted and instructed readers of the *GAELIC JOURNAL*. The subject is "The True Character of Irish Poetry," and for the sake of the uninformed the lecture will be delivered in English.

The past few weeks show a fair record of progress in our movement. New branches of the Gaelic League have been formed in Belfast, Waterford, Donegal and Castlelyons. In the old centres, Dublin, Cork, Galway, Derry, &c., the workers in the movement have been making preparations for the winter and spring, the season of greatest activity in the societies. We hear of Irish being taken up in schools and colleges where it has hitherto had no footing. It is particularly grateful to learn that an opportunity of studying Irish will be given to the pupils in the La Salle Training College for National Teachers, Waterford, under the able professorship of Mr. Ahern.

The mention of winter as the season of greatest activity reminds us that as much and even more might be done in summer to forward the movement. Hundreds of students of Irish have holidays to spend in summer, ranging from two to eight weeks. Why not arrange to spend that time in an Irish-speaking district, perfecting one's knowledge of Irish, and encouraging the residents to keep up and cultivate the old tongue? It is to be feared that some of the enthusiasm shown at classes and meetings is not carried far outside of the meeting rooms. Now, this is not a case of self-sacrifice. We could understand young people saying, "Oh, bother it, we can't turn our holidays into a school-time. We want a spell of pleasure and relaxation." But it so happens that some of our most delightful holiday resorts are Irish-speaking places. Many of these places possess beautiful and striking scenery, and afford splendid outing both by land and sea. Is it not a pity that nothing should be done to neutralize the influence of the ordinary tourist in such resorts, an influence almost wholly opposed to the very existence of the Irish language? What is wanted is some well-directed move taken in concert to promote the spending of their holidays in Irish-speaking districts by students and lovers of Irish. Readers of the *Journal* are invited to make suggestions to this end. Information should be gathered as to the lodging and other facilities, and the attractions of different places, and such information should be made accessible to all. Then an organized effort should be made to engage Irish speaking or Irish studying holiday-makers to avail themselves of this information. If possible, specially favourable terms should be secured for those who would join in this Irish-speaking holiday union.

As usual, the Christian Brothers' Schools are absolutely unapproached in Irish at the Intermediate Examinations. Of the five hundred and odd passes in Irish, the Brothers secure about 95 per cent. Their pupils, too, have won

every single prize awarded for Irish. Were it not for the Christian Brothers, Irish would be practically an abandoned subject in the Intermediate Schools, only about 25 pupils not under their tuition having this year passed in it. And yet Irish is a "paying" subject, and is becoming more so as the books of instruction improve in simplicity, accuracy and method. We hope that parents who wish their children to grow up good Irishmen and Irishwomen will note these facts.

imtheacht.

The Galway National Teachers' Association at its last quarterly meeting adopted the following resolution:—"That we approve highly of the Annual Report of the Gaelic League, and pledge ourselves to give all the assistance in our power towards reviving our National language."

At the Waterford County meeting of National Teachers, a resolution in favour of placing Irish on the curriculum of the Training Colleges and of having Irish more generally taught in the schools was adopted. Our old friend, Mr. Foley, of Ring, who has long personal experience of the advantage afforded by the use of Irish in primary education, spoke strongly on the subject.

The Clare County Association went more fully into the question, and resolved:—"That in the opinion of this meeting provision should be made to have Irish included in the curriculum of instruction for teachers in all training colleges, and that it would much facilitate the teaching of Irish in our National Schools if permission and encouragement were given to commence the language in the third class, thereby spreading the course of instruction over six or seven examinations; the programme for third and fourth and a modification of that for the remaining classes to be as follows—

"Third class—To translate into English the Irish phrases of the First Irish book.

"Fourth class—To translate into Irish the English phrases of the First Irish book.

"Fifth class—In addition to the requirements for third and fourth classes, to translate into English the Irish phrases in the first 40 pages of the Second Irish Book.

"Fifth class (2nd stage)—In addition to the foregoing to translate into English the Irish phrases of Second Irish Book and Grammar to the extent taught in First Irish Book.

"Sixth class—Grammar, as prescribed in present programme for 1st year, and translation of Irish phrases in Third Book, omitting Idioms.

"Sixth class (2nd year)—Present second year Grammar and translations of English phrases of Third Book into Irish.

"Sixth class (3rd year)—The Grammar portion of the programme at present laid down for third Examination, and in addition the Story of Oisín in *Tír na n-óg*."

But are such resolutions to remain always without effect?

The following is the *Derry Journal's* report of the Donegal County Branch of the Gaelic League:—

A meeting of the Donegal County Branch of the Gaelic League was held in the Niall Mor N.S., Killybegs, on Saturday, the 14th inst. The attendance was large, and the proceedings lively and enthusiastic.

The Chairman, Mr. J. Ward, delivered a beautiful address in Irish, which was listened to with great delight

and attention. He appealed earnestly to those present to make a strong effort to have the branch made a success. He said it was to be hoped that Irish classes would be immediately started in various centres throughout the county, as the National Teachers had agreed cheerfully to conduct these classes without fee or reward. All true lovers of the language are therefore requested to join the League, and assist in having these classes formed as soon as possible. By so doing they would show their fealty to our hitherto too-long neglected mother-tongue, which undoubtedly was, after the faith, the noblest inheritance left us by our forefathers.

Letters of apology for non-attendance were received from Mr. T. McGinley, Belfast; Mr. P. A. Mulreany, Killybegs; Mr. F. Gallagher, Kilcar; and Mr. D. Deeny, Milford.

The following gentlemen were present or represented:—Right Rev. Monsignor M'Fadden, P.P., V.G., Donegal; Rev. E. Cassidy, C.C., Donegal; Rev. H. M'Loone, C.C., Mountcharles; Rev. D. Sweeney, C.C., Kincasslagh; Mr. J. Boyce, J.P., Donegal; Mr. P. Fitzpatrick, Londonderry; and the following National Teachers:—Messrs. J. Ward, Killybegs; P. Ward, St. John's Point; J. M'Loone, Kilkenny, Glenties; P. J. Fisher, Glenties; J. Bonar, Nuala, Donegal; M. Byrne, Four Masters, Donegal; J. M'Manus, Mountcharles; J. Mulherin, Munternese, Mountcharles; D. Gallagher, Mullaghduff, Lower Rosses; P. Gallagher, Drumnaraw, Creeslough; R. McGinley, Croagh; A. J. O'Doherty, Cruit Island, Kincasslagh; T. Gavigan, Larynaseragh; J. M'Nelis, Brackey; P. Carr, Kiltorish; J. Maloney, Raphoe; J. E. Manilis, Castle View, Castlecaulfield, County Tyrone; J. Hagerty, Donaghmore, County Tyrone; A. J. M'Nelis, Cronaghbois, Ardara; D. Boyle, Mullanmore, Glenties; P. Feeney, Stranorlar, and P. O'Donnell, Killybegs, &c.

The following resolutions were, after some discussion, passed unanimously:—

Proposed by Mr. P. Carr, seconded by Mr. R. McGinley:—"That we believe it is not possible under the present rules of the Commissioners to teach Irish effectively in the National Schools owing to the irregularity of attendance and other causes; and, such being the case, we desire to do everything that lies in our power for our native tongue; we therefore suggest that Irish classes be formed in all parishes and suitable centres, and also Irish catechism classes, and we will willingly and cheerfully undertake to teach them without fee or reward."

Proposed by Mr. J. M'Nelis, seconded by Mr. J. Bonar:—"That the National Board rules regarding the teaching of Irish in National Schools be re-arranged so as to alter Irish from an extra to an optional subject, with a programme in same which would allow teachers to commence the teaching of the language with first-class pupils; and that the necessity for teachers pos-sessing certificates in Irish before teaching it be dispensed with."

Proposed by Mr. J. M'Manus, seconded by Mr. J. Bonar:—"That we press upon our representatives the desirability of using their best exertions to obtain from the Government a measure offering at least the same inducements for the teaching of Gaelic which are offered for the teaching of science under the South Kensington Science and Art Department."

Proposed by Mr. T. Gavigan, seconded by Mr. D. Gallagher:—"That we request our members to collect all the Irish hymns, songs, stories and legends, &c., in their respective districts as soon as possible."

Proposed by Mr. J. M'Manus, seconded by Mr. T. Bonar:—"That in the interest of popularizing Gaelic, candidates for Parliamentary representation of Irish-

speaking divisions be requested to publish their election addresses in both languages."

Proposed by T. Gavigan, seconded by Mr. P. O'Donnell:—"That the *Derry Journal* be requested to aid our movement by publishing from time to time Gaelic matter and correspondence, same, for convenience of compositors, to be in Roman type."

Messrs. A. J. M'Nelis, J. M'Manus, and T. Gavigan, were appointed secretaries. Irish songs and recitations were given by Messrs J. Ward, T. Bonar, D. Gallagher, and A. J. M'Nelis, and were thoroughly appreciated.

The next general meeting will be held in Donegal on the second Saturday of May, 1896. A hearty vote of thanks to the chairman terminated the proceedings.

We hope to give the chairman's Irish address next month. No doubt, where possible local branches will be formed, and the secretaries will find means to encourage the work during the necessarily long intervals between the county meetings.

An interesting account in Irish of the proceedings of the Cork Gaelic League during the past three months has reached us, but is not printed this month. Mr. Lynch, who is a splendid vocalist and singer of Irish songs, represented the League at the Highland Festival at Oban in September.

COMMUNICATIONS RECEIVED.

Com thosair O mairéada: A most interesting and important collection of words and phrases collected in Aranmore. Will be published.

D. McCabe, Banter: Many thanks for letter. Kindly forward such matter as you deem most suited for publication.

A West Cork National Teacher: Additional words and phrases will be published as desired.

Donnchad pleiminn: Tairc 7 tairc will be published, we hope, in an early issue.

Some notes will be printed from Mr. John Fleming, who has been rather ill of late, but is now much better.

p. maghionmlaoir: Two Donegal folk-songs.

THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

Mac Talla—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, San Francisco *Monitor*, Chicago *Citizen*, *Irish Republic*, New York, *Nation*, San Francisco; in Scotland—Oban *Times*, Inverness *Northern Chronicle*.

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Rev. E. O'GROWNEY, M.R.I.A.</p> <p>2. SÉADNA: a Munster Tale (<i>continued</i>).
Rev. P. O'LEARY, P.P.</p> <p>3. THE COURTSHIP OF MAURICE O'GORMAN.
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Eoin Riocairio O'murdaó.</p> <p>7. NOTES AND QUERIES.</p> <p>8. mteacta na scumann nḡaeó-ealac.</p> |
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EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form: see advertisements.)

EXERCISE CVIII.—(Continued).

§ 631. When we use *ir* in this way we have to remember two things:—

A. The collocation of the words. Up to this the order of words was (1) verb, (2) nom. case, (3) adjective or noun, which in English sentences followed the verb. But now we see in sentences like *ir faoa an lá*, *ir fear mé*, I am a man, the order of words is (1) verb, (2) adjective or noun which in English followed verb, (3) nominative case.

§ 632. B. There is also a difference in MEANING between *ir* and *atá*, which we shall try to illustrate by examples. The reason of difference is that *atá* means *is now* and *ir* means *is always* (or, “*is*,” without any reference to time or circumstances). Take the word *bacac* (bok-äCH'; *Munster*, bok-oCH'), lame. *Atá mé bacac* means “I am lame,” *i.e.*, at present and for a time only. *Ir bacac mé* means “I am lame permanently, for life, I am a cripple.”

Hence the word in such a sentence is equivalent to the noun “cripple.” Often used for “beggar.”

§ 633. So *atá ré fuar*, “it is (now) cold,” often the same as “it has become cold,” as, *atá an lá fuar*, the day is now cold. But, *ir fuar é*, “it is (always) cold,” would not be said of anything that is sometimes cold and sometimes not, but of something that is always cold (or, at all events, the notion of a *present state* of coldness is not in the mind). Hence, *ir* is the verb generally used in proverbs; as, *má'r fuar an teac-taire* (taCH'-thäre) *ir fuar an fheagha* (fra'-grä). If (*má'r*=*má ir*) the messenger is cold (careless), the answer is cold.

Another way of knowing when to use *ir*, and when to use *atá*. We may take it that *ir* is the word most generally used where ‘*is*’ is used in English. When we wish to say that two things are identical, as “John is the king, or “this is a fine day,” “this day is (a) fine (day),” we use *ir*, “*ir é Seagán an rí*,” “*ir lá bheag é ro*,” “*ir bheag an lá é ro*.” But when “*is*” means *exists*, or expresses a *state* or *condition*, *atá* is used. When the statement would be made in answer to the question “What

is—?" "Who is—?" "Of what kind is—?" we use *is*. When the question is "How is—?" "Where is—?" "In what condition, &c., is—?" we use *atá*.

§ 634. We have therefore three ways of translating *am*, *art*, *is*, *are* in Irish. 1. The man is (=is now) old, *atá an fear aosta*. 2. The weather is (=is usually) cold in the winter, *bíonn an aimsir fuar in ngeimhreadh*. 3. He is (=always is, and cannot be anything else) an Englishman. *Is Sasanach é* (usually softened to *Sasanach*, *sos'-án-äCH*).

§ 635. Whenever in English the verb *to be* is followed by a preposition, *atá* is the Irish verb to be used. This follows from the nature of prepositions; for, when we say that some one or some thing *is at* a place, *on* a place, *from* a place, *is* always means *is now*, or has reference to a *state* or *condition*.

§ 636. Again, when we say that the weather, or any other thing that is *changeable*, *is* cold, hot, etc., we mean that it *is now* cold, hot, etc., and so we use *atá*.

Of course, *fuil*, *bí*, and *faib* are used like *atá*.

637.

Cao é, what is it?
ruo (*rudh*), a thing

Eigin (*ae'-gin*) some
ruo eigin, something
má (*mau*), if

An *bfuil* an *aimsir* *fuair* anois? *Níl*; *bí* *í* *fuair* *inúe*, *áit* *níl* *í* *fuair* *inúu*. *Atá* an *aimsir* *te*, *tuim*, *fuair*, *fluic*, *bois*, *cuair*, *tair*. An *bacac* *tú*? *Ní* *bacac* *mé*, *áit* *atáim* *bacac* *anois*, *atá* *mo* *éor* *bhuirte*. *Is* *te* *teime*, *is* *fuair* *abainn*, *is* *mall* *apal*. "*Is* *binn* *beul* *'na* *éor*," *is* *feanfocal* *Saéilge* *é* *ro*. *Atá* *ruo* *eigin* *'na* *fearam* *amuis* *ar* *an* *mbótar*. *Cao* *é*? *Níl* *a* *fiop* *agam*, *atá* *an* *oróe* *toiréa*. An *capall* *é*, *nó* *an* *uime* *é*? *Agur* *má* *'r* (= *má* *is*) *uime* *é*, *an* *feair* *nó* *bean* *é*?

§ 638. *Is* *feair* *an* *féinne* (*eer'-in-ě*)—the truth is bitter. That is (*is*) true. This is not true. That story was not true yesterday, it is (*atá*) true to-day. Wool is (*is*) soft. This wool is (*atá*) very soft. Wine is strong, but water is wholesome. An eagle is strong, this eagle is strong now, he was weak enough when he was small. Is

that a cow or a horse? It is a white horse, and he is hungry, he did not get oats, hay, or a drink to-day. Did you see anything (*ruo* *ar* *bí*) at the fort? Is it a dog or a sheep? It is a little lamb (*is* *uan* *beag* *é*).

EXERCISE CIX.

§ 639. We have seen that the real difference between *is* and *atá* consists in this, that *is* means *is always*, and *atá* means *is now*, implying a *state*. Thus *is* *feair* *é*, he is a man. Notice (1) the position of the words (1) *is*, (2) the noun which in the English sentence follows the verb *to be*, (3) the nominative issue. *Is* *feair* *é* means "he is a man" and not a woman. *Is* *feair* *Seumas*, *is* *bean* *Nóia*; or, more usually *is* *feair* *é* *Seumas*, *is* *bean* *í* *Nóia*. But *atá* *fé* *in* *a* *feair*, "he is a man," means "he is now (or has grown to be) a man, is no longer a boy."

So, *is* *uime* *mé*, I am a person, not an irrational animal, or thing. But we should hardly say *atá* *fé* *'na* *uime*, he is (now, or has become) a person, because one does not become a person. We can say *atá* *fé* *'na* *uime* *mair*, he is a *good* person, because a person can become *good*.

§ 640. *Nac*, *not*, used in sentences with the verb *is* where a question is asked. The verb *is* is, as after other particles, left out. *Nac* *tú* *an* *feair*? Are not you the man? *Is* *mé*, I am. *Nac* *í* *rim* *an* *bean*? *Is* *í*. Is not that the woman? It is.

§ 641. *Feuc* *an* *báo* *beag* *ar* *an* *loc*, *nac* *vear* *é*? *Is* *álunn* *an* *tír* *í* *ro*. *Ní* *mair* *an* *bótar* *é* *rim*. An *loc* *nó* *fairge* *an* *tuirge* *úo*? *Nac* *vear* *an* *rgeul* *é* *rim* *atá* *in* *an* *leabair* *nuas* *ro*? *Is* *vear*; *agur* *is* *mair* *an* *rgeul* *é*. *Is* *bpeag* *an* *bó* *í* *rim* *atá* *'na* *fearam* *in* *an* *abainn*. *Nac* *milir* *an* *tuirge* *atá* *in* *an* *tochar* *úo*? *Is* *an* *milir* *í*, *so* *veiminn*. *Is* *cuinna* *an* *bean* *í*.

§ 642. Did you see the new mill below at the river? I did, it is a fine mill. That is a beautiful lake, and is not that a pretty green island in the lake? That is a bright light. This is not a dark night (*an* *oróe*). Is not that a little lamb? Yes, he has no wool yet. It is a warm morning. That is not a long story.

EXERCISE CX.

§ 643. "Cormac is a strong man" can be translated (1) *atá Coimac in a fear láirí*, the meaning of which is, that Cormac *has become* a strong man, (2) or, *is fear láirí é*, he is a *strong* man. Here we take Cormac as we find him, and do not convey that he was at one time not so strong. The emphasis in this sentence is on the adjective, *láirí*, and to make this emphasis more marked the words are usually placed in a different order, (3) *is fear láirí an fear é*. Here notice the use of the article, as in our usual Anglo-Irish, "is not he *the* strong man."

§ 644. Proverbs—

Is maí an rgeulaíoe (shgael-ee, *Munster*, shgael-ee') *an aimiríu*. Time is a good story teller.

Is fuar an ruo (rudh) *clú* (kloo) *san caparo* (kor'-ād). Fame without a friend is a cold thing.

Is maí an t-annlann (oN'-LāN) *an t-ocpar*. Hunger is a good sauce.

Fao ó foin (fodh ō hin), long ago, long since then; *ó foin*, ago; *fao, ó* is also used = long ago.

§ 645. *Cao é rin amuis ar an mbótar?* *Ní fíor agam*. An ouine é. *Ní ouine é, atá ré mó-móir, is capall é*. *Cia tú féin, amuis ag an uoir, an fear nó bean tú?* *Atá Coimac 'na fear mór láirí anoir*. *Féu an loe úr, atá ré 'na loe anoir, aet bí ré 'na móimfeur nó 'na leuna fíce bliaóam ó foin*.

§ 646. Is this a horse or a mare? It is a young horse, the mare is outside in the field, below at the old well. See that wall, is that a house or an old fort. It was an old fort long ago, but now it is a big house (*atá ré 'na taeac mór*). Do you understand Irish? I do. Is that Irish or English? The lamb is growing up, it (*is*) will be a good sheep yet. Will you be at the fair to-morrow? We shall have a good fair.

EXERCISE CXI.

§ 647. The difference in meaning between *is* and *atá* is well illustrated in the two familiar idiomatic Gaelic phrases corresponding to the English verb "have" and "own."

We have no modern Irish verb for the English "have," so we use the phrase "there is at;" thus, "Cormac has a ship" is translated by "there *is* a ship *at* Cormac," *atá long ag Coimac*. Here *atá* simply means that the ship is in Cormac's possession at the present time, implying *condition*.

§ 648. Then take the verb "to own" a thing. We do not use any special verb to convey this idea in modern Gaelic. "Cormac owns the ship," or "the ship is Cormac's," is translated by "the ship is *with* Cormac." Here *is with* has an idea of being permanently connected with, as a thing is with its owner, so the verb used is *is*, not *atá*. We say, therefore, *is le Coimac an long*. Note the order of the words.

§ 649. The words *agam, agat, aige, aici, aguib, aca*, are already known to the student = at me, thee, him, her, us, you, them.

Uim, leat, leir, linn, with me, thee, him, us; *léit, or léi* (lae'-hē), with her; *lib* (liv), with you; *leo* (lō), with them.

SÉADNA.

(Ar leanamaint.)

'Nuair éasair na fíu a-baile, gac fear síob go sí a lóirín féin, geallaim-re úit go maib eacra iní gac tís. Tán'asair na comairrain irteac ag ríguiríoeac. Tús gac gíearíoe a tuairíis féin ar tuirí 'Diamuro 7 ar fíeasra Séadna. Rug gac comairra a-baile leir a inirint féin ar inígeul. Ní maib a leitéro ve íult maib jomne rin ná maib ó foin ar fuaro na háite. Uim an otaca go otáiní an 'Domnac, ní maib ouine ós ná aorua 'fina tñi pobalaib ná maib an ígeul go léirí aige 7 a tñi oiríeo curíeo leir. Cípeá na oaoine ar na bóitíob, 'na otíuiri, 'na gceatíar, 'na vveicneabair, 7 iao ag inirint an ígél, nó ag curí a tuairíis, 7 iao ag tuitim ar a gcoarib' le íult 7 le gáiríob.

U' fíori vo 'Diamuro é. Bí an vútairí ag íteallamíagao fé'n mberit. Máire íearra 7 Nória an tóearí 7 Váb an leara² bí go buríoeac 7 go pároa 'na n-aigíeoac tñi

a fheabair³ marí éadair ar. Ní maígaróir, áct cuipir Óiamuioa beiré coim háibéiréac 7 bí ré, 7 ainm na gáiréiréac go léir ar Óiamuioa féin.

'Nuair bíod a ráit maígaróir véanta ag daoimib ré Óiamuioa 7 ré Sairb, vo bíod níó eile ar iubal aco. Vo éoiréadair na rir go léir Séatona dá máó⁴ ná maib aon fonn póirta air, 7 ná beiréac go fóill. Níorí éirí aon fear aco áiréacáó focail ra' méio rin ve'n rgeul. 'Óairéac Máiré Seairia é. 'Óairéac Níora an Tócair é. 'Óairéac báb an leara é. 'Óairéac gac aon-ne' é, 7 ní maib uime dáir airéac é náir éoiréac go cuimn é. 'b' rin í an éirí aco—b' rin í an fáó⁵—cao ra nveair vo Séatona a máó⁶ ná maib aon fonn póirta air, 7 ná beiréac go fóill?

Ní beiréac meiríol ag obair, 7 bráiré, ná gairíac ag gabáil an bócair,⁷ ná rgeamne ag uil ag rgeuiréacé, ná cuiréacá ag uil ag ól, ná gairí b' í an éirí éirí vo rreabair ruar eadairia, "Arí airéac, airéac, éad vo éirí Óiamuioa liaé? Ó! am bráiré r' am bára, go nveacáir ré ruar, ve iubal a cor, go tig Séatona, 7 gairí éair ré, cóirí cam éiréac, Séatona vo éabair leir anuar arí éú cinn, 7 é póirta, láiréac bonn baill, le Sairb, 'óairéac a éúiríacal! An bréacáir aon-ne' maib a leiréirí 'óobair?" Anrair arí baill, véairéac uime éirí, "Agur cao uibair Séatona?" Séobair ré marí rreairia, "Dubair Séatona leir iméacé a-baile 7 ciall vo beiré aige, ná maib aon fonn póirta air féin 7 ná beiréac go fóill." Anrair 'éiréacáir an éirí, "Cao rá nveair vo Séatona a leiréirí rin vo máó, 7 cleamairíre dá nveairí arí ruar na uiréce óó coim tuig le gairé?"

'Nuair dubair Séatona féin an focail, vo leir ré amac níor mó 'óá aigeac ná éair ré vo leirínt amac; áct bí an-fearí air, 7 vo bí an gnó véanta ag Óiamuioa coim bórtac, níorí feur ré ríreair leir. Nuair bíodair uile iméiré a-baile 7 gcomair na horéce, 7 bí ré 'na aonair 'na

fuiré ra' éadairí ríráin, bí an rgeul ag iurí ré na aigeac arí an guma ro:

"1 mbeulair na ríre bprobail—ní mair éirí 1 mbeulair na ríre bprobail é. An bréallán!⁸ Beiré ré 1 mbeulair na ríre bprobail anoir! É féin 7 Sairb! Níre!—ir óé⁹ liom aon ríré vo beiré arí ainm Máiré Seairia. Áct cao é mo leiréar air?"

"Dála¹⁰ an rgeil, ní feadair cao uime gairí tuig Máiré Seairia uirí, 7 í coim háir le haon mnaoi ag teacé cum an ríre. Ní hiongnac go mbeiréac. Ir fearí gíreac cumairé Seairí Ceatá féin. Tá ré amuir arí gairí é fearí ir ríre¹¹ arí a éiréac é, 7 ir ríre láiríre na Cáiréac. . . .

"Ir maireairí an bean í! Ní mairé cailín cuim ciallmair vo éabair uirí. Ríre bláiré ó ríre, ní baógal go ríréacáiré arí a haimm 1 n-aonféacé lem' ainm-ré

"Ir gairímair an iurí rair vo éairímair, póirta, 7 gan agam anoir áct veiré mbláiré. Ir gairí a bíodair ag iméacé marí ríre bláiré. Ir gairí an maill arí ríre bláiré eile iurí vo leannmair. Sin é leac na haimíre iméiré anrair. Cá beag¹² uirí an éirí rin vo éirí, arí rírean, 'nuair beiríre ag gairíreac. Cao é an maib éom beiré dá cuirí an uair rin? Éirí ré bríre na mionn oim. Ir dóca ná fuil uil arí anoir agam¹³

"Ir air¹⁴ acá an rgeul agam. Má ag obair 7 ag véairí airíre coim tuig le gairí, 7 cao acá dá báirí agam? Ir íomá uime boct gairí tuigí congnairí vo. Ir móir é a mbeiréac—arí a mbeul. Ní feadair an bríre puim ve 'na gíreiré. Ní feadair an fearí-re iurí arí tuigí dóir. Tá cuirí aco, 7 ir é mo éairímair gairí b' fearí dóir ná ríreirí aon leac-ríreirí maib ve. Tá cuirí aco 7 dá mbeiréac an airíre cailte, 7 mé iméiré, ná beiréac mó¹⁵ éac 1 bráir oiré. Beiréac ré 1 n-a áiréce anrair aco, uair leó féin, náir gáó dóirí oiré éiréce. Sin é a mbeiréac-ríre. . . .

"Pé ouine ghabair í, beir bean mairt aige. Iy mimic d'airigeas supí fearaí bean 'ná rppíe. Tá bean 7 rppíe annaíto . . .

"Iy gheannmair an iuro pain do deunpaimn, póraó, 7 gan agam anoir aót veic mbliadna. Iy deas an cori a beirdeas annpaim uiréti!— 7 ar a clann, dá mbeoir aici. Gheasóó éuige marí airigeas 7 marí ppaián 7 marí mairgaó! Bí aigneas ruaimneapac¹⁶ agam pul ar capaó im' éireo iao."

Sin marí cáit ré an oróce. Do buail ré amac ar éiríge lae 7 ruar an enoc. Do iuro ré ar feasó tamall ar harrí¹⁷ capmaige móire bí ann, supí b' annm oi Capmaig na gCeapmaic.¹⁸ 'Nuairi géal an lá 7 o'éirig an gman, 7 o' feuc ré 'na éimceall ar an maóaire álunn a bí ó 'n gcapmaig, o'éirig an ceo o'a éiríoe 7 éainig ruaimneap móri arí a aigneasó.

Job. Maire go veimín, a pég, iy beas ná go noéapfaimn leir an iuro úo aubairt Cáit an Ceoil le n-a feara, 'nuairi bain rí an luc ar an mbáirín bainne óo.

Nóia. Cao ubairt rí leir, a Jobnuir?

Job. Iy amlaró do bí meitíol aige, 7 bíosaí ag iuróe¹⁹ cum bíó, 7 do bí boiro móri ppátaróe ór a gcomairi, 7 do bí báirín bainne parimí arí agaró gac ríi amac. Do éós feara an tige a báirín féin, 7 an céao bolmoc²⁰ a bain ré ar, do noct ré luc ann. Do bagairi ré arí Cáit, 7 éairbeán ré an luc oi. Níoi éuiri ríi coriguarí²¹ arí bíe uiréti. Do ius rí arí an mbáirín i n-a lámh éléi. Cuaró rí anonn go roipur. Éuiri rí a lámh deap ra' báirín. O'árouig rí an luc ar, 7 cáit rí an roipur amac í, 7 annpaim do buail rí an báirín ceurona, 7 an bainne ceurona ann, or comairi a ríi. 'Nuairi éonnaic ré cao a bí oéanta aici, o'éirig ré ó'n mboiro i bpeirig 7 o'iméig ré amac. 'Nuairi bí ré ag gabáil amac, ubairt ríi, "Go veimín, iy deacairi oaoine fáraíi. Ní oéanpaó bainne 7 luc ann an gnó, ná bainne 7 luc ar!"

Cáit. Mairé oéapma leat,²² a Cáit an

Céoil! níoi éir an tuacal maíi oir! Cao ubairt a feara, a Jobnuir?

Job. 'Óe, cao do bí le páó ag an nouine? b' ríi é, nó a oála,²³ ag Séatona. 'Nuairi bí ré gan airigeas, ní maib ré pápta, 7 annpaim 'nuairi bí an ppaián aige 7 ceao capmaig ar, ní maib ré pápta. B' ré com deacairi do fáraíi le feara Cáit' an Céoil.

Cáit. 'Soó', feuc anoir, a Jobnuir, ní éuigeann tura an rgeul i gceairt. 'Nuairi bí an ppaián ag Séatona o'a pagáil, níoi éus ré uain do féin arí an gcomgíoll do bpeitnuasó. Annpaim, 'nuairi bí an mairgaó oéanta, 7 é oaingean ré bpiú na mionn, do bí uain a oaoitín aige cum macétnam. B' an amirí ag mteact arí cor i n-áiríoe, 7 ní maib don fpeasra pagálda aige arí an gceirí úo, "Cá maímaoro an uairi ríi?" Naé gunta aubairt an feara Dub leir é, "Cá beas uir an ceirí ríi do éuiri, 'nuairi beiríom ag gluaireact?" Naé maíe do éuig Séatona féin an rgeul, 'na oiaró ríi, 'nuairi ubairt ré leir féin, "Cao é an capibe oom beir ag cuiri na ceiríoe 'nuairi beiríom ag gluaireact?" Níoi éus ré i n-am é.

Job. Am bhuatari 'r am bapa, a Cáit, go bpuil eagla oim supí éus ré go oian-mairé ó éopaó é, aót a oipeas pain uíil' a beir ra' ppaián aige supí cuma leir. Agur iy oóig liom go maib a fíor ag an bfeairi n'Oub supí éus ré é, 'nuairi ubairt ré leir, "Táir gáir-éuipac." Iy é mo éuairim supí éuigeasair an beirí a ééile go oian-mairé.

Cáit. "Cap a éir tuigteair gac beairt," a Jobnuir. Ní fáraócaó an paógal an pean-focal.

Nóia. Pé cuma 'narí éus ré an rgeul 'nuairi bí an ppaián aige o'a pagáil, iy oóca supí éus ré níoi fearaí é 'nuairi bí an oúéaig o'a póraó, gan fíor do, le ceatpaim ban, 7 a fíor aige féin ná maib aige aót veic mbliadna roiri é 7 comlíonao an mairgaó do iunn' ré leir an bfeairi n'Oub. O'a mbaó áil leir feucaint poimur 'nuairi éus an t-aingeal an polámaíi óo! O'a mbeinn-re 'na éar, iy iao na tpi gúro

o'iairpaimh, aigheas mo daoirein si an
raoſal ro, raoſal faoa pé réan, 7 an beata
fioſuirdé 'na diaid. Annpain do beiréas
neart do, Máire Seanna, nó Báb an Leapa,
nó Saob péin, do rópaó, dá mbaó maic leir
é, gan rpleadóacáir²⁴ do'n feari Oib, ná o'a
cuio cleap.

Sile. Cá b'ior tuit, a Nóia, ná supi b' i
Nóia an Tócair ba moſa leir?

Nóia. Ir oóig liom supi "Sile" b' ainn
do Báb an Leapa, 7 supi b' i ba moſa leir.

(Leanfai de seo).

TRANSLATION—(CONTINUED).

When the men went home, each man of them to his own lodging, I promise you there was a wonderful story in every house. The neighbours came in for recreation. Each shoemaker gave his own version of Dermott's visit and of Seadna's answer. Each neighbour carried with him home his own mode of repeating the story. There was not the like of it of amusement ever before or ever since about the place. By the time the Sunday came there was not a person in the three congregations that had not the whole story, and three times as much more added to it. You would see the people on the roads in their three, in their four, in their ten, and they telling the story or asking about it, and they falling on their legs with fun and laughter. It was true for Dermott. The whole country was having immense fun at the pair.

Mary "Short" and Nora-an-Togher, and Babe of the Liss (that) were most thankful and pleased in their minds on account of the manner in which they had escaped. They would not have escaped so well but for Dermott's visit being so outrageously comical as it was, and the name of all the sharp-wittedness being upon Dermott himself.

When people used to have satisfied themselves with the fun at Dermott and Seve, they used to have another matter under discussion. All the men heard Seadna saying that he had no intention of getting married, and that he would not for some time. No man of them put the change of a word in that portion of the story. Mary "Short" heard it. Nora-an-Togher heard it. Babe of the Liss heard it. Every person heard it, and there was not one of those who heard it that did not keep it correctly. There was the question among them. There was the difficulty. "Why did Seadna say that he had no intention of getting married, and would not for some time?"

There would not be a lot of men working in a field, nor a batch of people going the road, nor a cluster of people going to enjoy themselves at a neighbour's house in the evening, nor a company going to take a drink, but that the first question that would start up among them would be: "Did you hear, aroo, what Dermott Liath did? Oh! upon my word and credit, he went up, by the walk of his feet, to Seadna's house, and he wanted, right-go-wrong, to bring Seadna with him down by the poll of his head, and on the spot, there and then, to marry him to Seve, in spite of his back teeth. Did anyone ever see such work?" Then, bye-and-bye, some one else

would say: "And what did Seadna say?" He would get as answer—"Seadna said to him to go home and have sense, that he himself had no intention of getting married, and would not for a while." Then the question would arise—"Why did Seadna say such a thing as that, and matches being made for him all over the country as thick as sand?" When Seadna himself said the word, he let out more of his mind than he wished to let out, but the anger was upon him, and Dermott had done the thing in such a blundering manner, he was unable to have patience with him. When they were all gone home for the night and he was alone sitting in the *sígán* chair, the matter was running through his mind in this manner:—

"In the mouths of the three congregations—it was not I that put it into the mouths of the three congregations—the old fool! He will be in the mouths of the three congregations now!—himself and Seve. Humph!—I regret that there should have been any talk of the name of Mary 'Short.' But how can I help it? Like the story, I don't know why she was called Mary 'Short,' and she as tall as any woman coming to the congregation. It is no wonder she should. John Ceatach himself is a fine, big, stately man; he has the character of being the strongest man of his name, and the MacCarthys are strong men.—She is a handsome woman! It is no misnomer to call her a silent, sensible girl.—Three years ago there's no danger her name would have been spoken of along with mine.—That is a queer thing I would do, to get married, and I having now but ten years! It is short, they were going, for three years. It is a short delay upon three years more to follow them. There is half the time gone then. 'Is it not enough for you to ask that question when we shall be starting?' What good is it for me to be asking it that time?—He put the virtue of the holy things on me—I suppose I have no escape. It is queerly I have the business. I working and making money as fast as sand, and what have I as the result of it? There is many a poor man that I gave help to. Their gratitude is great—in their mouths. I don't know is there much of it in their hearts. I don't know are they the better of what I have given to them. There are some of them, and it is my opinion that it would have been better for them that they should have never seen one halfpenny of it.—There are some of them, and if the time was spent and I gone, my grief would not be long on them.—They would then be quite sure, they think, that they should never have to pay. That is their gratitude.—Whoever will get her he will have a good wife. 'Tis often I heard that a wife is better than a fortune.' There is a wife and a fortune in that place.—That is a queer thing I would do, to get married, and I having now but ten years. She would then be in a nice way—and her children, if she were to have them. Bad manners to it for money, and for a purse, and for a bargain. I had an easy mind until they were turned in my way."

That is the way he spent the night. He walked out at daybreak, and up the hill. He sat for a while on the top of a big rock called the Rock of the Gamblers. When the day cleared and the sun rose, and he looked around him at the beautiful prospect which the rock commanded, the gloom rose off his heart and a feeling of great rest came upon his mind.

GOB. Wisha, indeed, Peg, it is little but that I would say to him what Kate "Music" said to her husband when she took the mouse out of the basin of milk for him.

NORA. What did she say to him, Gobnet?

GOB. 'Tis how he had a company of workmen, and they were sitting to food, and there was a big table of potatoes before them, and there was a basin of thick milk opposite each man. The man of the house took his own basin, and the first mouthful he took out of it he uncovered a mouse in it. He beckoned to Kate, and he showed her the mouse. That did not put her about in the least. She took the basin in her left hand. She went over to the door. She put her right hand into the basin. She lifted the mouse out of it and flung it out the door, and then she placed the same basin with the same milk in it before her husband. When he saw what she had done, he got up from the table in anger and went out. When he was going out, she said: "Well, indeed, it is hard to please people. Milk with a mouse in it won't do, nor milk with a mouse out of it."

KATE. Wisha, glory to you, Kate "Music"! you never failed in making a blunder! What did her husband say, Gobnet?

GOB. Yeh, what had the man to say? That was the way with Seadna. When he was without money he was not satisfied; and then when he had the purse and leave to draw out of it he was not satisfied. He was as hard to satisfy as Kate "Music's" husband was.

KATE. Why, see now, Gobnet, you do not fully understand the matter. When Seadna was getting the purse he did not give himself time to weigh the condition. Then, when the bargain was made and it rendered firm under the virtue of the holy things, he had leisure enough for meditation. The time was going at a hand-gallop, and he had never got an answer to that question of his—"Whither shall we go then?" How cunningly the Black Man said to him, "Won't it be time enough for you to ask that question when we are starting?" How well Seadna himself understood the matter afterwards, when he said to himself, "What good is it for me to be putting the question when we are starting?" He did not understand it in time.

GOB. Indeed, indeed, Kate, I am afraid that he understood the matter right well from the start, but he being so anxious for the purse that he did not care. And I think the Black Man knew that he understood it when he said to him, "You are sharp-witted." It is my opinion that the pair understood each other right well.

KATE. 'It is after it is done that every action is understood,' Gobnet. The world would not contradict the old saying.

NORA. Whatever way he understood the matter when he was getting the purse, I suppose he understood it better when the whole country were marrying him without his knowledge to four different women, while he himself knew that there were but ten years between him and the fulfilment of the bargain which he had made with the Black Man. If he might have looked before him when the Angel gave him the warning! Had I been in his position, the three wishes I would have asked for would have been, plenty of money in this world, a long life in happiness, and the Eternal Life after it. Then he could get married to Mary "Short," or to Babe of the Liss, or even to Seve, if he had a mind, independently of the Black Man and of his tricks.

SHEILA. How do you know, Nora, but it is Nora-an-Togher he would prefer?

NORA. I think "Sheila" was the name of the Babe of the Liss, and that she was the person he preferred.

(To be continued.)

NOTES.

¹ Their legs giving way through excessive laughter. *Do éir ré i gceann a éor*, he fell in the direction of his feet, collapsed.

² *1r 100* is omitted before the names, giving more energy to the statement.

³ The *a* (its) stands in anticipation for the phrase *map éasor ar*.

⁴ A saying of it, not *as ráó*. The "of it" here again is anticipatory or "proleptic."

⁵ Literally, "a knot" in timber.

⁶ See notes 3, 4. This proleptic pronoun should almost always be used in similar locations.

⁷ Objective, not governed by *gabál*, but as indicating "direction."

⁸ A person who always "puts his foot in it."

⁹ *oé* not in dictionaries, but commonly spoken. *1r oé liom*, I am sorry. [Also written *1r oíl liom*. *1r raeé liom*, an old expression, has been suggested as the source. ED.]

¹⁰ "As to," "regarding," "to come to," &c.

¹¹ The omission of the article strengthens the superlative.

¹² *Cá* corresponds here to some extent with the English "how (little)."

¹³ Another way of expressing what is possible for one, and the opposite. ¹⁴ Queer.

¹⁵ *mo* in the objective sense, "grief for me."

¹⁶ *Pr. ruameasac*. In some places, *ruaimneas* is *pr. ruaimneas*, in W. Connacht. *ruimneas* (m unspirated).

¹⁷ *bárru*, *féarru*, *gearru*, and perhaps other words in *arr*, have in Munster a duplex pronunciation. The vowel is naturally short. It is never marked long in old writings. If the short sound is given, an additional syllable is sounded, *bárra*, *féarra*, *gearra*. In the absence of this syllable, the *a* is pronounced long, *bárru*, *féarru*, *gearru*.

¹⁸ *Liop na gCeannbác*, the Gambler's Fort, is the Irish name of Lisburn. Co. Antrim.

¹⁹ *as ruíthe*, sitting, *i.e.*, in the act of sitting down; *'na ruíthe*, sitting, *i.e.*, seated. Note the precision of the Irish usage.

²⁰ Also *bolgam*, *blogam*, a mouthful.

²¹ Or *corbuidar* or *corbuidar*, loss of self-possession, nervousness. ²² "Bravo!" lit., a hand of yours.

²³ *a bála* = "something analogous to it."

²⁴ *Spleadóac* is more generally followed by *le* than *oo*. I give it as I got it from Peg. [I heard a person say in Aran, *tá mé neamhspleadóac óiois*. ED.]

peasor na liozaine.

[In a former note I stated under a misapprehension that the name *Séaona* should be pronounced *Sheina*, (as in *height*). The proper sound is *ShaeNa* (see key, *Simple Lessons*), to rhyme exactly with *ceuna*. The *o* is assimilated to the *n*, not aspirated. The name, formerly *Séna*, is common in Irish literature.—ED.]

The *Cork Weekly Examiner* now prints racy little paragraphs in Irish, on events of public interest.

The Celtic Literary Society of Dublin states, in its annual report, that its "Irish class has been successfully maintained, and has enabled the members to fulfil the duty of becoming acquainted with their National tongue." This Society deserves great credit for this, and for its attention to our National music.

GAELIC LITERARY STUDIES.

BY DAVID COMYN.

Unpublished Poems of PEADAR UA DOIRNIN. [II.]

It does not appear that Maurice O'Gorman, the object of the satire which follows, was himself a poet. His name does not find place in O'Reilly's "Irish Writers," but neither does that of O'Dornin. Patrick Lindon, James Mac Cuairt (called also Courtenay), and Art McCovey are included, but none of the others mentioned among the "Louth Bards" by Mr. Graham. O'Reilly's work, however, does not profess to give an account of writers later than 1750; and O'Gorman, though contemporary with those mentioned, must have been a younger man, if he be, as seems likely, the same described by Miss Brooke in her "Reliques of Irish Poetry," as a professor of the Irish language in Dublin about the year 1785, who supplied that gifted and patriotic lady with the text of *Uaioð Seilge Sléibe-gCuirinn*, a version of which is included amongst her translations as "The Chase [of Sliav-gullion]; a Poem." It need hardly be stated that this mountain is the very centre of the district most familiar both to O'Dornin and O'Gorman, and hardly less so to Patrick Lindon "of the Fewes." O'Gorman was most probably a native either of Monaghan or Louth, where the name appears, though not so frequently as in other parts of Ireland. Maolmhuire (or Marianus) O'Gorman, was abbot of Knock, near Louth, in the 12th century, and composed in Irish verse a *Feilire* known as the *Calendar of Marianus*, which has been recently published with translation, &c., by Dr. Whitley Stokes, under the title of "The Martyrology of Gorman." Others of the name, associated with this district, are also mentioned in our Annals. O'Dornin, according to the MS. account, was connected by marriage with the ancient Irish family of Coleman (*recte* O'Colmain), still well represented in Louth; of whom was Dr. Donal O'Colman, a little before our poet's time. I have not as yet found record of him in Mr. Graham's *Collectanea*;

but his name appears in some MSS. formerly in the collection of the late Bishop Reeves, and now, I believe, in that of the R.I. Academy, as author of one or two poetical pieces in Irish. From this family O'Dornin experienced great kindness, and by them he was protected in various straits incidental to the difficult times in which he lived. To O'Gorman, also, they had been very kind, and it was chiefly to ridicule him and turn his friends against him that the following poem was composed. O'Dornin can hardly be said to have seriously regarded O'Gorman as a rival, but he seems to have disliked some Anglicized ways and opinions of the latter, and to prevent the growth of his influence, satirized him so effectually that he left that part of the country.

II. *Doir.*

Suirge mairiur uí Šojmáin.
Peasair ua-Doirnin no éan.

Ar mairiur Ua-Máire, 'r mé sul go
O'ioiceao-áta,
Do éaburó éam an rúao ag an turn-pike
róo;
b'í veire d'ár' éapla oim ve mnaib,
Ó geineao mo lári go b'aca mé an treoir:
ácc šabair-ša i láim, an oipeao io ráo—
"Shall travil vit bláé na rinne, sweet rose?"
"Der by my troth" ar iire, ró-šáruioe,
"Fere vill she travil, or fither shol goes?"
O'pneasair mé an triac-šoin lili na mbán-
éioib,
buó šile ioná bláé na n-uball fá óó,
'S triac d'áitneas šur páirve Sacpanoa,
šallao
ainoir na b'áinneao, éarar mo šlór:
"Mee's co to O'ioiceao-áta, shol gif you a
kwart,
"An heartily páilte, Madam, vit póg."
O'amáire mo óáil, 'r oo iunne ri šáire,
"O fat is de óar, mie money have none!"

Τηὰτ̃ ὀνναίηις μέ ἀν ἱμέρεαὸ τεαὸτ̃ πο
mo úeíŋin.

O'n òoinnìl maṛ ḡpéin na maíone ḡan ceó,
b' f'eáŋŋi liom 'ná f'aròb'heaf ṽḡaŋcuir á'f
Ḥpoeruf,

ἱρε αἷυρ μέ βεῖτ ἰ ḡcumann 'f αἷ ὀλ :
áct laf mé 'f'a mbeuila, á'f oo laβaŋi mé
léite,

"If him hat apron fill'd of the óŋ,
"Te divil von heapinny me let you pay,
"Shol trink te gud aile tell fether-cock croe."

Ro éatim mo βeuila blaŋta le p'péi
na noeapica maṛ p'eulcaib ḡlara, ḡo móŋi :
'S oo laβaŋi oo f'énii-ḡut binne 'ná teuoa,
"Fat vas your name, nor toun vas your
home?"

Ḫ'p'neḡaŋi me ṽḡéim na cŋuinne ḡo léŋi,—
"Mees chrishin Moresius Gorman cóŋi,
"Is wery skoolmeaster, veŋ, by my salvation,
"Shol carry gud favour for you, ḡo veorò."

Áŋ noul ḡo tiḡ-'n-óŋl úúinn, f'uròeamaŋ f'a
b'óŋo,

maṛ p'áŋŋi ō'n Tŋioí, 'f maṛ helen ó'n
ḡp'éiŋ :

ṽḡŋe 'ḡa p'óḡaò, á'f ἱρε maṛ lóḡŋann
Soluiŋ ḡan b'íoo, αἷ molaò mo léiŋiun ;—
"Yous wery whine cloas, yous purty fix
proagues,

"Yous lattin vell spoak, and fat me cant
name."

áct b'íoo maṛ αἷ ὀλ ḡuŋ éuit ṽḡŋe mo ceó,
á'f ō'imétiḡ an óiḡ-bean veaf úo uaim f'énii !

Áŋ veaòct áŋ mo neull oam, veapic mé áŋ
ḡaò taoib

Ḫ'e'n halla ṽaβ an ḡeuz á'f ṽḡŋe f'a b'óŋo ;
S ní f'aca mé aon, a β'eaŋf'aò oam ṽḡeul,
áct ḡaŋŋún ḡan céill naò tuiḡeaò mo
ḡl'óŋi :—

"Did you see fare fite handsome fine lady,
"That vas me comrady las nite, á'f me
'ḡ óŋ?"

"She mak rinavay vit shintleman brae
"Horsebac an away, along te p'oo móŋi!!"

NOTES AND GLOSSARY.

In his MS. biography of O'Dornin, and his copious notes on the poems, Mr. Graham furnishes many particulars concerning the "head-cutters" and "Tory-hunters" of the Fews mountains, who, after the Revolution, relying on the connivance (at least) of the party then in power, much troubled the country; and to whom, as a "Popish Schoolmaster" endeavouring to follow his calling, the author of these poems was particularly obnoxious. Several times he resolved to remove from their vigilance to some foreign country, but his friends were numerous and sufficiently influential to protect him from actual violence. At one time, to be more out of the reach of danger, he withdrew from his usual district to a place described as "Meeag, a little village, now in ruins, adjoining Ballybarrack," a short distance from Dundalk. Here, we are informed, "he taught publicly with applause, and found a great friend in the person of Big Coleman, of Ballybarrack, in whose family he had a private tuition." Mrs. Coleman, indeed, seems to have been a namesake, if not a relative, of the poet, and it is probably to her sister, Miss Rose O'Dornin, he addressed some of his compositions, such as Róŋŋ β'eaḡ ōub, Róŋŋ na b'páinnròe, &c. "He was, after some time, married to this young lady, and during her lifetime, which was but short, he lived comfortably at Meeag, on part of his brother-in-law's lands: this was a new life of peace and plenty to the bard, and his enemies made no attempt to persecute him, dreading the influence of Coleman." Mr. Graham further, in a most interesting note, explains the origin of the name "now pronounced and written 'Ballybarrack,' but rightly 'Ballyberwick,' from a camp formed there by the Duke of Berwick," probably in 1689, for the local Irish adherents to the cause of his father, King James the Second. Peadar O'Dornin seems, after the death of his wife, to have lost the favour and friendship of her relatives, owing to some unexplained cause, which occasioned his further migration to Drogheda, whence he did not return for some considerable time, and afterwards is found domiciled with some relatives about Belrobin and Kilcurry. Concerning the present composition, Mr. Graham writes:—"During the time O'Dornin sought to win the affection of the celebrated Róŋŋ β'eaḡ ōub, another teacher from Munster, or, as most say, from County Monaghan, who taught in the parish chapel, paid her his addresses also: this man's name was Maurice O'Gorman, though Dr. Woods calls him Christy Montague; but my MS., written by O'Dornin himself, has the name Maurice O'Gorman. Our bard, fearing the influence of this man with Coleman, endeavoured to oust him by all means. On a certain occasion O'Gorman accompanied his patron's family on a visit to friends in Drogheda, and was the learned and accomplished entertainer of the company. This was new matter of jealousy to O'Dornin, for many reported that it was to settle matters relative to the marriage that the family had gone to Drogheda. To counteract any favourable impression he feared his rival might have made, O'Dornin launched this satire, which he took care to circulate widely, especially among the labourers and domestics, so that the family, on their return, and O'Gorman in particular, were everywhere saluted by these sarcastic reflections on some of his foibles, the result being that O'Gorman's hopes were blighted, and, after a time, he withdrew from the district, leaving O'Dornin securely in possession of 'Sweet little Rose of the coal-black hair.'" The date of this composition is probably about 1730, but cannot be very exactly determined. The broken English may be taken

as intended to represent not the speech of any particular period or district, but rather the mincing, affected style of persons endeavouring to be very fine in an unfamiliar language. While retaining the text of this poem, as above, mainly from the MS. *Collectanea*, I shall, in these notes, avail myself of a second copy, the various readings in which will help to elucidate some difficult points. Mr. J. H. Lloyd (well known to readers of this journal) has kindly transcribed the second copy for me from a manuscript in the R.I.A.

Suirge, courtship; wooing: also *suirghe*.

Muirg (*muirg*), Maurice (*Mauritius*); a name which came into familiar use in Ireland in recent ages, and is often substituted for the native name, *muircé*, (or *muircú*) *Morvagh*. *Mauritius* (from *Maurus*) is said to signify one who had taken part in the Christian Wars against the Moors or other *Paynims*: *muircú*, like *Cú-mara*, signifies a sea-warrior (*lit.* sea-dog); so there is no real connection between the two names.

Soymán (whence *ua-Soymán* and *Mac-Soymán*) may be a derivative from *soym*, blue, perhaps from the colour of arms or trappings, as in the case of the Black Prince or the Red Prince. *Uir na breap ngorm*, which occurs in one of the Ossianic Poems published by Miss Brooke, is explained as signifying the land of the Moors. There is a place named Gormanstown, not far from the scene of this poem.

Doimnín (whence *ua-Doimnín*) signifies a little fist; from *doimn*, the fist, also a blow, a cuff (O'Reilly). I do not know whether the surname O'Dornin is now in use in this district, though Durnin is found elsewhere in Leinster; but I remember reading somewhere that some individuals of the name had altered it to Cuffe.

maoin, *f.* (*gen.* *maoine v. 3*), morning: *ar maoin* *ua-máire*, on a (certain) Tuesday morning (*Dies Martis*). Where no definite morning is intended, no preposition is used, as *maoin mhó* *uo* *gabair amach ar bhuac locha léin*; but *ar maoin iní*, yesterday morning.

Uroiceao-áda, Drogheda, formerly Anglicized *Tredagh*. Literally signifies (the) bridge of (the) ford. The word *uroiceao*, a bridge (Cf. *rátao*, *róo*, in last article), is said to be composed of *réao*, a path, track, or way, and *uiceac*, direct. See Cormac's Glossary, *voce* *Droichet*: "*droich shet din. i. sét direch*," &c. See also O'Donovan's supplement to O'Reilly. Cf. "*gab uroiceao*, to (take=) cross a bridge." *Three Shafts*, p. 253, l. 3, and *Vocab*.

éabur (MS. *éabur*). See last article, notes on *v. 5*. Compare also *toabac*, and *éabac* in O'Reilly, with similar meanings. *Uo éabur óam* here seems to mean, there met or accosted me; or rather, burst suddenly upon my view. Cf. *éabac éabam* and *éab*, (O'R.), and *toabac* (O'D. supp.).

rcáo (*for* *rcáo-bean*), stately or fashionable young woman.

b'í (*for* *b'í* *hí*), she was: *Deire*, fairest (*sup.* of *dear*). 2nd copy has *b'í buó deire*.

o'áir, of (all) who: *éárla oim* (*lit.* happened on me), met me. In the second copy *éárla* and *éabac* change places, which does not, however, affect the sense.

Seinead, was begotten (*pass. pf.*), MS. *ginead*.

Lár, centre (cf. *lácar*, strength, vigour, O'R.). *ar Lár*, on the ground: Welsh *llawr*. Mr. Lloyd remarks: "*Lár*, with the poets, is commonly the seat of affection; hence from the time I first loved," &c., in this line.

reoo, a jewel: MS. *an treoo*, *fem.*, referring here to the damsel. This word is usually *masc.*, but *reooe*, *gen. fem.* is found in the "*Three Shafts*."

gabam-ra, *recte* *uo gabar-ra* (or *uo gab mipe*, 2nd copy), I took; *i lámh*, in hand, *i.e.*, I undertook.

an oipeao ro (MS. *an uipao-re*), this much: *oipeao* is a *fem.* noun. (See "*Three Shafts*," and quotation in O'Reilly under *oipeac*), though Conneys marks it as *masc.*

blát, blossom, flower; *blátífelearg*, a garland.

na fime, of (the) fairness or beauty: "*ir mian liom ceadet ar blát na fime*" (O'Carolan).

ró-fáraig (or *fáirghe*, *adj.*; *fárta id.*) well pleased, satisfied. 2nd copy has *ir nioir fáraig*, and was not pleased. The word here is possibly intended for the English word *saucy*.

ripe, she, herself (*Emph.*): *ipe*, secondary (or accusative) form (*v. 5*).

II. *Crob*, a hand (more usually a paw or claw): cf. *crob*, *crob* and *crob*, O'R.

o'áitir (*recte* *o'áitear*, or *o'áitigear*), I knew: 2nd copy has *éitigear*.

racpanca (*Sacpanac*), English (Saxon).

gallua (MS. *gálta*), foreign: originally Gaulish: subsequently applied to any foreign nation; now more usually meaning Anglicized in speech, manner, or predilection: opposed to *gaothlac* (Gaelic or Irish), Celtic, though it is believed the words spring from the same origin.

ainoear (or *ainnir*), a fair maiden; the heroine of the song.

na bráinnead (MS. *na bráinig*), of the ringlets (*ráinne* a ring): another of O'Dornin's poems is entitled "*Róir na bráinnead*."

chapar (2nd copy *éar mé*), I changed: *car*, *lit.* turn or twist: *car air*, return, "*mar uo éar o'aimn Seon*" 7c.

glóir (MS. *glóir*), sound, speech, voice; also in *v. 6*, l. 4.

páirce, a child, a young person of either sex: according to some authorities, is derived from French *page*. See *gairp*, *infra*. *páirce* *dim.* used as a term of endearment: "*páirce* *piann*."

ráilte, welcome; "*céao míle ráilte*:" salutation.

póg, a kiss (*fem.* *pógs*, *dat.* here).

am' or im' (*'mo*) *óáil*, at me; towards me: *o'áitair* *'mo óáil*, she stared in my face.

Rinne ri gáire, she laughed.

III. *Chonnairc*, saw (also *conairc* from another root). 2nd MS. *o'áitig mé*.

Sméiread, beckoning, nodding.

o'éigin (or *o'éim*), *for* *o'eom*, will, accord: *rá mo o'eom*, as I would wish also, in my direction.

commil, *fem. dat.* (MS. *cameol and camnil*), a candle: after the preposition with the article as here, one MS. has the initial eclipsed, another aspirated; and usage varies a good deal.

Mharcuir of Marc; (2nd MS. has *marc antom*). Marcus Crassus is possibly the name intended in this line.

cumann, (MS. *cumann*), society, mutual friendship. (*uo*) *Lár*, flamed, shone out (splendidly in broken English).

Léite (or *léiti*), with her (now more usually *léi*), "*tell*" or "*tall*," *i.e.*, till, or until.

IV. *Ro éaitin* (or *uo éaitin*, 2nd MS. *éaitin*), pleased. *rpéir* (*for* *rpéir-bean*, cf. *rcáo* in line 2), the aerial being: Cf. also *rpéireac* and *rpéireos*, slender-limbed (O'R.)

oeapc, an eye; (na noeapc, *gen. pl.*): "aoð aḡur
oeapc aḡur cair," 7c. (quoted by O'Reilly). Oeapc
v. (*i.e.* peuc), see: "oeapc an leun ḡan rḡit,"
(Abp. MacHale's *Iliad*). Oeapc (*perf.*), looked,
see v. 6, l. 1.

peulca (ib), stars, (*dat. pl.*) ḡlar (*lit.*), green; also
pale (O'R.).

réim-ḡu, (réim, mild, gentle, O'R.), meek voice;
"ever soft and low; an excellent thing in woman."

binn (*compar.* of binn), more harmonious; sweeter.
"ná (ioná), than.

teuoa (*pl.* of teuo) (harp) strings.

"Toun" or "town," *i.e.*, baile (home)-stead; place.

"baile atá, where he is" (Tripartite Life of S. P.).

baile a paib, where was. baill, spot, is perhaps
occasionally used in this sense also; "the spot where
I was born." (See Rev. D. B. Mulcahy's edition of
Irish "Life of St. Kieran).

rḡéim (*for* rḡiam), beauty, grace, ornament. O'R.

"*gen.* rḡéime; *dat.-acc.* used as *nom.* rḡéim," *vocab*
"Three Shafts."

cpuinne, the globe of the earth; the round world; ḡo
léir, entirely.

V. Cúḡ-an-óil (*dat.*), a tavern, a drinking house.

rhuideamap, we sat: 2nd copy has furo muro.

fá bóro, at board; at the table. (See v. 6, l. 2.)

ḡa pḡsað, ki-sing her (ḡa for aḡ a).

lóḡpan (*or* loḡpann), a lamp (*lucerna*).

bḡoð, pride, arrogance, O'R.

"Proaques," *for* bḡosa, *pl.* of bḡos, a shoe.

"lattin," *i.e.* Latin: see the "Merry Wives," Act I.,
Sc. I., where certain characters "spake in Latin."

mo ḡeo (*for* in mo *or* 'mo ḡeo), in a fog; stupefied,
overcome. ceobað, drunkenness, O'R.

óḡ-bean, young woman: the last line of this verse
reads in 2nd copy:—"ḡ ḡur éaloð ḡo peolca uaim-
re mo rḡéip.

VI. Or (*or* uar) over: ar, out of (in 2nd copy).

neull (neul *or* neul) (a cloud); a swoon; a trance.
neul buile, a fit of madness; neul paðapc, a
wink. (Coneys.) "níon covaib mé neul."

ḡeḡ (*lit.* a bough, branch, *f.* O'R.); *here* poetically
"a young woman," in which sense, Mr. Lloyd
observes the word is very common in Louth and
Armagh songs.

ní fāca mé (MSS. ní fēacāð *and* ní bḡaca), I saw not.
See ní fāca in the "Three Shafts" (*p.* 270, l. 27):
ēa n-fāca mé in Louth.

rḡeul (MSS. rḡéala), (a story); intelligence, news;
pl. rḡeula and rḡeulca.

ḡapḡún (MS. ḡapḡon), a youth: (ḡapḡán, ḡapḡún and
ḡapḡún, O'R.) (ḡap, a stem, stalk, plant, *hence* a
youth: ḡapḡún 7c. Coneys.) [Cf. ḡeḡ above.]
ḡapḡoð *pl.* signifies domestic troops or military
attendants. The word as here used (familiar as
garçon and *garsoon*) is probably the same as the
French *garçon*.

nað otuḡeaoð, who did not understand.

"Brae," or "braw," *i.e.*, bḡeāḡ, fine.

going song, the subject of which is said, in Mr. Lloyd's
MS., to have been a Scotch lassie. The song is there
described as "a satirical and humorous description of
the courtship of Maurice O'Gorman, a Munster blade, and
a rival of O'Dornin for the hand of Miss Peggy O'Beirne,
of Tully, in the parish of Louth." To this young lady
O'Dornin (then very young) had addressed two poems,
given in the *Collectanea*, the latter of which was a remon-
strance on her having rejected the poet for a more
fortunate and wealthy (but somewhat common-place)
rival, not O'Gorman, who does not seem to have ever
paid his addresses in that quarter. O'Daly's account
affords a possible means of identifying the grave of
O'Dornin, by the statement that the Rev. Mr. Healy, P.P.,
of Forkhill, was interred, by his own direction, beneath
the same stone, "near the north-east wall of Urney
Church-yard, somewhat more than three miles northward
of Dundalk."

Óaíte Coinín.

PROVERBS: GALWAY.

as "Moḡ Nuaoðo."

1. Níon mḡnic feap náipeac euaðlac.

2. 1ḡ feapḡ fean-fiaða 'ná fean-folaḡ
(.i. 1ḡ feapḡi ouit an t-aiḡeao do beit
aḡao anoir le na fean-fiaða o'ioç, ná beit
ḡan aiḡeao i ḡcomnuirde 7 anoir).

3. Má éirdeann tú i mbannuiḡ, oéan
oíol (.i. bí mḡo le oíol nó iocaroéac̃t vo
oéunam).

4. 1ḡ maic̃ an épeac̃ a moinnteap̃ (.i. ní
bíonn loct̃ ap̃ an ḡpeic̃, má moinnteap̃ i).

5. An té naç nœunann a ḡnaðar̃ i
n-am, bíonn ré 'na ḡléir̃ am. (ḡnaðar̃ .i.
ḡnó).

6. Ní aiḡeann ruðac̃ ráðac̃ anḡoḡ an
ocpaip̃ (an ocpaiḡ?)

7. Leḡeap̃ na póite ól ap̃ip̃.

8. Ní éḡeann ḡaoç ap̃ aeḡ naç mbíonn i
peolcaib̃ ouine éḡin.

9. An t-uā aḡ munað méic̃liḡe oá máç-
ap̃ (.i. map̃ berdeao ouine óḡ aḡ munað
céille vo ouine aoḡoa).

10. Oo maioe réin aḡ capall na com-
upḡan.

11. Ní ḡan cpionnaç̃t an éinñteac̃t̃.

ADDITIONAL NOTE.—It would seem unlikely that the
name of O'Dornin's wife should have been the same as
his own; but the statement in the MS. is positive, and
the name is repeated in several notes on poems addressed
to her, and on the "Elegy" he wrote for her. O'Daly,
however, gives her name as Rose Toner, and perhaps the
tradition on the subject was vague. O'Daly also thinks
that it was merely a professional rivalry between
O'Dornin and O'Gorman that gave origin to the fore-

The *New Zealand Tablet*, Dunedin, has sent to Ireland
for a fount of Irish type.

ḡall 's í b'pus.

The JOURNAL for August, 1895, is one of the best numbers yet printed. Mr. Fleming has often spoken of a Father Meany, who was one of the founders of the Keating Society, and the writer of the Catechism printed at that time for Munster use. He was curate in Cappoquin, and there are relatives of his still in the diocese of Waterford and Lismore. *Loč Anon* is *Loč Ammnn*, Lough Ennel in Westmeath, where the island connected with Turgesius' death is still pointed out.

In *Séasna*; *ḡamairē*. Is this the same word as in the exclamation *ḡamairē*, *ḡamairē*, which I take to be euphemistic for *ḡamain*? In Munster the distinction between *ḡ* broad and slender unaspirated is very little. *ḡugré ḡ bóḡar'ar*: this seems to explain the curious Highland use of *thug é an tigh air*, he reached the house. The phrase *í b'parḡó* is specially used by sailors of ropes being foul, entangled. *ḡar nón* = *ḡar an nḡóinnac*, where *ḡóinnac* is used in its sense of shrine; I have heard it attenuated to *ḡ nḡóimáin*, *ḡ nónín*. Perhaps the air of the *ḡnónán* could be secured.

Marḡaḡ an píopa. The gender of *píopa* does not appear to be quite settled in the spoken language. *ḡeanḡu* = Guernsey. A word like *ḡeuchla* is used = flax heckle. Read *ḡan eaḡḡaḡ ḡan euḡaḡ*. *ḡóil*, &c., a laced hat good enough for O'Hara. *ḡrát*, hence *an ḡasḡar aḡ léiḡeḡ ḡ ḡrát*, his office; *ḡrátamail*, punctual to the hour; *naḡ ḡrátamail*, well met, how timely; *ḡrátuḡe* in Aran, a cock that crows regularly every morning, also a child that cries every morning early. The word *eaḡarḡrát* (spelling it thus for a moment) deserves special study. In some places it means milking time, in others dinner time. In Chaucer there is a word *underne*, *undrone* = terce. Perhaps *ḡur lḡḡar an ḡob* = until my pocket (fob) spoke, while I had money; then I had to fast. *Clab* = mouth, used in English in Meath. *Euḡail* = an acquisition of any sort, often used for things cast on the sea-shore; *ḡuḡeḡail é* (Meath) = he is no great good, a bad sort. *ḡuom*, *ḡuor*, *ḡua* are still heard in Arann, rarely. Perhaps *ḡmólḡ* for

ḡpólḡ, in the house of the looms, throwing the shuttle.

ḡean na ḡḡu mbó. The eclipsis of *bó* is caused by the gen. plural termination—*n* (assimilated to *m*) of *ḡu*. *ḡaḡt* is still a living word, *an bó ḡan ḡaḡt ḡan ḡaḡḡ* (Midnight Court). II. 3. Compare *ḡuḡaḡ!* take care! often translated literally in Mayo *tee! tee!* = beware! (*tee* = to ye, you = *ḡuḡaḡ*). I. 4, is, I think, quite clear. "I saw a woman and her esteem was twice as great." We may take esteem either as esteem of herself, or among her neighbours. *Níl don ḡeann aḡam oḡt* (Munster), *níl binn aḡam oḡt* (Conn.) I don't care a fig about you. *Cláḡ*, like the English *clear*, smooth, level (Latin *clarus*), hence *cláḡuḡneac*, which now means a cripple, meant a person with flat face, caused by leprosy. VIII. 2, *ḡ' ḡi ḡ ḡó* requires further study. *Rámáḡ* and *ḡáméḡ* from the word romance?

How explain the familiar Anglo-Irish *moryah*, as if, by the way, etc.? Is it for *maḡ* (*ba*) *eaḡ* = as if it were so?

In many monosyllables *ḡ* or *ḡ* final is softened from *y* to *h*. Thus *ḡeaḡ*, a rush, is *ḡey* in Donegal, but *ḡah* in Meath. So *eaḡ*, *ḡeaḡ*, are not *ah*, but *ah*, *shah*. In Inishowen *ḡeaḡ* = sheih, and *ḡeaḡ* = feih.

The termination *ḡḡe* for passive participles heard in Ulster, is the form in which the old termination *ḡḡe* has survived. In Scotland they still say *beannaiḡḡe* = *beannuḡḡe*; and the Meath *ḡreamuḡḡe* is *ḡreamuḡḡe* = *ḡreamuḡḡe*. Instead of *leḡ ḡo ḡḡḡ* (*ḡóḡ*) Ulster people say *leḡ ḡo ḡḡḡḡe*. This word appears to be *ḡḡḡḡe* = *ḡḡḡḡe*, tired, and if so is a wrong use of a participle as a noun. The Highlanders, going to the opposite extreme, say *ḡu mi sgith*, I am tired, using a noun as an adjective.

To the French words in modern Irish we must add *ḡmḡ* (*rtūf*) club (in cards). This is the French *trèfle* = trefoil, clover, and so given as a name to the club, as this is of clover-shape. But what of the other

words connected with cards? *Spéireat*, spade; *muileat*, diamond; *cuileat* or *cuirteat*, knave; have the same termination, and must be from some foreign language. What of *mám* or *máó*, trump; and *óráim*, drate or non-trump? Perhaps our French readers might (by consulting authorities on the development of card-playing) be able to explain these puzzles. Possibly *rréireat* = *rreireat*, from French *épaulet*, which is connected with *spatula*, *spada*, a spade. The terminations of *muileat*, *cuileat*, would point to other words in *-et* or *-ette*.

In West Connaught there are a few words of peculiar termination, *-tín* or *-tean*. As *acá suibhteán* (*dhif'-án*) *móir* ann, darkness; *éáimh meiribhteán* (*mer-áil-án*) *móir óim*, I became quite weak. (The adjective *meirib* is usually found in its secondary sense, as *lá meirib*, an oppressive, weakening sort of day). Fr. O'Leary has given another word of this class (*Journal*, July, 1895, p. 54), *éáimh reiribhteán* *dhí*, bitterness seized him. It has been suggested by Dr. Meyer that these are words of the old 5th declension in *-iu*, *gen. -eann*, dative *-inn*.

The word (*án*) *áob* in *Seaðóna*, (*ei'-áb?*) knot, difficulty, is properly *faób*. In Connaught the word is best known in its diminutive form, *faóbbóg* (*faubóg*), a *fib* (can there be any connection?), white lie. But the *ei* sound in Munster is like that of *áomao*; Connaught, *áomao*.

e. ó'g.

(To be continued).

An energetic and practical friend of the Irish Language Movement, and in a special manner of the GAELIC JOURNAL, writes to us from Sebastopol, Melbourne, Victoria: "I do not at all feel pleased with the apathy shown by the people of my own county of Clare towards the Irish Language Movement up to the present time. I should expect to see them among the very first in so noble and deserving a cause; for to me an Irishman without a knowledge of the Irish language, is like the proverbial egg, having neither taste nor flavour. *Tá lúé-éáir móir óim i seáob an t-dor ós i neirinn beir é go lúim na faeóilte, 7 as véanám a noiceall ar i so labairt. So mba reáct fearr i mbápaé iao! míre 7c., páopaís o feargail.*" There are signs that Clare does not intend to be in the background.

SOUTH ARAN IRISH.

An Alphabetical List of Words and Phrases collected in Aranmore in June, 1895, chiefly in the village of *Craig na Cúra*, by *Eoin Ruocairt Ó Muiréada*.

Authorities:—

Oreolín, a local "character," Killeany village, author of *Amhán Cheallais*.

Miss Folan, N. Teacher, Craigakeereen, a native of *inir meadóin*.

máirtín, a travelling flute-player and *rgeularóe* from Connemara.

míceál, Mike Scofield, *Craig na Cúra*.

O'C., Mr. David O'Callaghan, N. Teacher, *feapann a' Choipe*.

páirín, Patsy Kinealy (*ó Cinn-faelaó?*), *Craig n Cúra*.

peisi, Margaret, wife of John Durrane (*ó Dhoráin?*) called *Seagán na Craige*, of *Craig na Cúra*.

Seagán, the said John Durrane.

Tam, the messenger who carries the post to the light-house.

a.

1. *aiéigíopa*, pr. *aióigíopa*, a short cut. *5* unspirated. [Proverb: *má' cam oipeat an bealaé, ré an bócair mór an t-aiéigíopa*. Noun from *aiéigearr*, short, *aié* intensive, and *gearr*.]

2. *ann*, in it, etc., pr. *ohn*. [In this dialect, vowels are lengthened before *ll*, *nn*, *m*, except in the middle of a word with a vowel following.]

3. *dhí*: *asur poll dhí a tsoib*, and a hole in her (the boat's) side. *poll* pr. *powL*, *pouL*. [The usual idiom with *poll*: *tá poll dhí an tíg*, there's a hole in the house, "walls have ears."]

4. *aióioill*, cessation (of rain, for example).

5. *ainne*, pl. *ainneacáiré*, little morsels of fire. See *imeacáiré*. [This is *aióinne*, a live ember.]

b.

1. *bolgán béic*, fuzball (dry, not growing), O'C.

2. *bog a' clabán*, rock the cradle.

3. *buaipín*, fetter for sheep, asses and goats. See *buaipac*, *cpuó-marq*.

4. *buaipac*, milking fetter to link a cow's hind feet together. *Seagán na Craige* had one of horsehair caught together with a wooden toggle. See *buaipín*, *cpuó-marq*.

5. *balla*, wall of a building, whether of dry masonry or not. See *rgúnra*, *clóiré*, *bannaig*.

6. *beanna*: *ceirpe beanna tige*, four corners of a house. *páirín*. See *bannaig*. [See the story, *Oé gan mé triar*, in Dr. Hyde's *leabair Sgeularbeacta*.]

7. *bolán beannuigé*, a hollowed stone in fence right above Mary Durrane's house, Cowrook, credited (as a holy well) with healing powers. *páirín*. [The word is etymologically *ballán*, and is well known to Irish archaeologists, being their technical name for such stones. The vowel *a* often changes when the syllable *-án* follows, as in *rgóan*, *bpóan*, *allán* (a ledge of rock), &c., pr. *rgóán*, &c.]

8. *bualcpac*, cowdung. [It is used as fuel.] b. *capail*, horsedung.

9. *buaic-nóna*, for *cpáicnóna* [pr. here *cpannóna*], heard from a Kilkenny man by *páirín*, who considers it a very good word.

10. *Brúig i rcead é*, shove it (the door) in.
 11. *Bail ó Dha opt!* Response, *go mb' ahlá' óuit!* may it be likewise to you.
 12. *Ballac*, rockfish, connor.
 13. *Biopós*, a pointed float to mark the position of a net.
 14. *burra ayn gay*, he grew as quickly as a gosling.
máirín, in story of Carolan's courtship. [*Doiríad éin gé*, the swelling of a goose's bird.]

C.

1. *Cáinne*: *tabairt uam c.*, give me time.
 2. *Caora*: a lamb of the third year. See *uan* and *uargán*.
 3. *Coilléir*, a horse's collar. [From English.]
 4. *Cúntar*: *air cúntar dá b'ráinn* (waun). Suppose I got it, O'C. [*air cúntabairt*, on chance.]
 5. *Cnúó-nars*, rope by which a horse's head is fettered to the forefeet. See *buaínn*, *buaíac*. [For *cnúó-nars*, or *cnúó-nars*, a hoof-fastening.]
 6. *Clorbe*, (klei) an ordinary stone-fence, dry-built and one stone thick. See *rgúinn*, *bannnais*, *balla*.
 7. *Cnagaire*, the 16th part of a towland.
 8. *Cnagin*, a noggin. In Clare, *cnagaire* is a noggin or naggin, the 16th part of the old pottle = 2 quarts. O'C.
 9. *Caricair*, a slope up from you. *páirín*. See *pána*. [As well as I could gather, c. means a steep bank of earth, a terrace, as distinct from *aill*, a face of rock.]
 10. *Cnóán*, a gurnet (fish). [Or *Cnúán*. No doubt onomatopoeic. The fish often utter a kind of *grunt* when caught, whence, no doubt, the English name. It is called "nowd" in many places (= *cnúó*, knoud?)]
 11. *Corpós*, hip (of a man). See *Corún*.
 12. *Committee*: giving out c. = distributing public relief.
 13. *Cosalach*: *naé cosalach atá ríao!* Are they not "contrary" or cantankerous. If a boat is moored where the sea is tossing her about, then the place or sea is *cosalach*. [The old word for "contrary, opposite," was *cosairíac*.]
 14. *Carlin*, *carlin cloc*, the wagtail, which appears in Aranmore about St. Patrick's Day. See *Seven Sleepers*.
 15. *Cuapnós mheac*, a bee's nest. [*Corpós* is the word for a beehive. I heard both *mheac* and *rmeac*, but not *beac*, = a bee, in *tuir meadóim*.]
 16. *Cpeannaic*, dilisk (seaweed).
 17. *Cpúim*, see *Doimnac*.
 18. *Canamaint*: 7 m'l c. *air*, and he has no localisms or obscure words (but speaks Irish just like our own). [The ordinary word for "dialect."]
 19. *Cárta*, a card for carding wool. [Also *Cárta*.]
 20. *Croic*, the fixed hook over a fire. See *Lúb*.
 21. *Creán*, handbasket, ordinary basket with handles and lid.
 22. *Cipeós*, basket for straining potatoes.
 23. *Cluab*, basket for back of man or horse.
 24. *Cluabán*, a cradle.
 [Cléibín, a small basket.]
 25. *Ceuro-feucant*: *mo gíao ag an ceuro f. éú*, my love at first sight! *Máirín*.
 26. *Cinneann an foirge* *air cinneamaint*, patience overcomes fate, O'C. *Tá mé cinnte opt*, you are too many for me, I am not able for you. *Chinn pé oim*, it was too much for me. *Tam*.
 27. *Chuma*, see *Leac-cuma*.
 28. *Ciall*: a *cóim-ciall péin*, his own sense (as man, though changed by magic into a wolf). Story of Prince Agav. *Tam*.

29. *Céim*: (1) a style with steps; (2) a style without steps, two upright stones being placed close together so that a man can just squeeze his legs through. The *céim* is made by building up, the *beáirna* by throwing down.

(To be continued).

NOTES AND QUERIES.

(104) See N. and Q. 73, April, 1895. The song cannot, I think, be older than the first decade of this century. Here is a stanza of it, as I heard it at least 60 years ago:—

*Ní reolpar mo bólaet tar ceorainn i ngabann,
 'S mo deáiníad ní meafpar éim pinginne ar uoian;
 An báile dá otagaó. búr ró-beag mo beann air,
 Maia otagaó na leinb, ní ligrinn son geall leir.*

bólaet, milch cows, is not in any dictionary that I know except Coney's, where it has a straggling and incorrect definition: "An abundance of cows and milk, stock of kine and the profit and produce thereof." The meaning is correctly given in the Waterford proverbial expression: *maia bhuil bólaet ar enoc aige, atá puannheag ar rop aige*, if he has not milch kine on the hill, he has repose on the *sap* (bed of straw).

Sabann, *gobann*, an outhouse in which trespassing cattle were shut up until claimed.—JOHN FLEMING.

(105). See article on *riú* with the genitive by Rev. M. P. Hickey, December, 1894. This construction has escaped the attention of grammarians. It is common in Waterford. The line in which *riú* occurs in the song, *An Ríorpe Drianaic*, June, 1894, "*ní' riú leabn ná reana-bean éionna*," is quite different from the line in the song as published once in *United Ireland*. Father Hickey points out that the noun is always in the genitive preceded by an article or possessive pronoun. This is not the case in the line quoted. In the same song occurs the line, *o'fár reatc o'pogíge go tara le céile*, translated "grew seven feet, vigorous and together." This I do not understand, and should like to see explained.—JOHN FLEMING.

(106) See Article on *o'phobair*, by J. H. Lloyd, G. J., No. 60. Here in Donegal the action in connexion with *phobair* is accidental, not intentional, in nearly every case. Instead of *ba o'phobair uam é deapíad*, we say *phobair uam deapíad* a *deanad air*. *phobair mé tuirim* would not be used here. *ir feapad mé* is said, as well as *ir feapad liom*, *ir feapad uam*. All the examples in Section II. are used here, omitting the *o*. The past tense is not in use. Omitting the *ir*, *búr*, *ó*, all the remaining examples are used.—EOGHAN RUAD.

(107) *Eoghán Ruad* gives the following suggested emendations in the Donegal story:—*An Rí naé pob le pagáil báir*. Title: *an pí náe pab le báir a pagáil*. *Apíam* should be *éorúce*; the former referring to past time; the latter to time to come. *mapburg*, *mapbóacinn* are not used in Donegal; the correct forms *mapb* and *mapbúinn* being made use of. *Thapc leir an bealaé mór* should be *éapc an bealaé mór*. *tiomanac*, *tiomanatbe*, "driver," seldom if ever used. *tiomanac* is said instead. For *rtao oo éuro*, read *rtao oo (oe) oo éuro*. *Chum* is not used in Donegal. For *le tabairt uaró airgo*, read *ag tabairt airgo uaró*. For *na heallag lom*, read *an t-eallac lom*. *giobta=giota*, For *le oul tap*, read *le oul éap*. For *taimc*, read *éaimc*. For *plúip*, read *blac*; the former being restricted to "flour." *O'púll* is *púll* here. For *labair an pí*, read *uabair an pí*. For *ap rocap*, read *go rocap* or *'na cöinnurbe*. For *apíam mac aici*, read *mac aici píam*.

- interacta.

Connyas na Saeoilge i n-Ath Cliath.

27-9-95. Ουόδε αζαίνν ας πορπυζαό λε ηαζαό να
λείγαετα νο βί λε ταβαντε ας αν αταιν πεσαρ υα
λαοζαίντε. Οο βί αν παζατε φιορ-Ψαεθεαλας πιν 'ναν
μεαζς. Ήεφαναμαρ πάλτε ποίμε, 7 ζυς πέ κομπάο
ταόββαετα 7 κοίναπλε αρ λεαρ ούίνν.

4-10-95. Léigeadt dá léigeadt go poiblíde do'n ádair peanar na laogaire ran halla dá ngoirtear Leinster Lecture Hall, Molesworth-street. An liaig léigeannta, Seoiria Sigeirron, 'na ádairsead ann. Tá an léigeadt ran dá molaó ag gac'buine dá raib ag éirsead léi, ar a céill 7 ar a clircead, ar a bfig 7 ar an bheagóad, ar gac ionraimail 7 ar gac veirrimpead lán-oipeamhaid léirimearta dá ucus an leugtóir ag noctad bfige a páin 7 a aignió thúinn, .i. móir-mairtear 7 áilnead do beir i bfilircead na gaeóilge naé péiror do buine do éurpint gan lán-táirge do beir aige ran n'gaeóilg; 7 fór an mairtear 7 an áilnead ran dá millead 7 dá cail-leamaint, ar mbeir aiporigíte do'n filircead ran go teangadó eile. Do thúimig pé thúinn sup móir an eugadó a ráó sup ceol gan céill i an filircead ran. Tá fáil aghainn go bfeicpimio an léigeadt pá éló gan ró-maill.

11-10-95. na coimóla ar fribal map ir gnásc. thá aicme de luic foghlama ag obair ann. Úrabad maic aigrio de bárr léigeadta an atar pearsaí na laogaire agann.

18-10-95. Օգտուե ո՛վ ուսանողսն ծնունն ու թերի ու
 րաձգալ, ըստ չօ դաճաժոյր ըստ տօճա, չօ տօճար րիւ
 տուե աճա 'նա Լուծ ճոճէ ։ չօմար ու Եւսոնա րօ
 ըստան.

Seo map labair an fear cataoipe Seagán mac a' bháirí ag an éirínniúgao bí iní na Ceallais beaga, i gConna Dhúin na nGall.

“A daoine uaire 7 a d’áiríoe. ‘Sé buir mbasta go mór ‘un na gCeall! Tá fáil again na mbionn buir n-áiríoe ar fáil, 7 i n-áiríoe ar fáil le céile go mberúio i n-níonú pu éiginceá a d’eanat leir an ghaeóile a d’engháil beo. Mar tánuio m’ an éonra ro, gsaunúte anonn 7 anall, i’ uoileg áinn mórán maite d’eanat, áet d’eanamúio ar n’oíceall. I’ mór an tpuarúte ceanga ar rinnear, an ceanga do Labair páoráic 7 Colum Cille, a leigint a d’ibit ar an tír. Tá mberúeo mear go leor as na heireannarú oíca féin 7 ar a oíce, ní leigfead ríao uo’ n’ ghaeóile beir’ g’a g’uio ar ar n-oilean mar atá. I’ n-áiríoe náic náic fáil gaeóile go coitceann as na daoine ná i’ b’ao níof mór meara aca uíuú. Tá tá annro, 7 tá g’oilead a’ bun aca, 7 iao as g’oileann ceangad uíceáir ar oíce éom puarú 7 t’is leo. Ní hé fin é ánná, áet téreann mórán uíoeá amáe éúio an tír, as feudáir leir an éannúnn g’oileann 7 le beir’ i n-níonú i Labair. Tá n’glaeo daoine na Conae ro leat-oíeo r’oíeo, ní beiréad baogal

ar an Shaeóilic gan mairirceann dá labhairt i n-
meaf. 'Srao na háirceada 7 na máirceada go
háirce na máirceada i' ciontaige leir an spóid-mear
atá ar an Shaeóilic. Thig liom ro a cinnctugad,
mar i'f minic a bí páirtoide agam ar an rgoil naé rab
an-focal Saeóilice 'na bplóic, gró naé rab an-focal
beupla ag na máirceadaib.

Tugamuro iarrasó ar Shasóilic a Labairt. Tugamuro píos naé bhuil vpoicé-mhear ar bié aḡainne ar ar vteanḡaró úúécair, áct 50 bhuil vpoicé-mhear móir aḡainn ar an vream a vtiḡ leo a Labairt 7 naé Labramann í. Má ééóimio 'un mairḡaró nó 'un aonairḡ, Labramuro ḡasóilic leir na vaoimib a carḡar vraminn ar an bealaé. aḡur anoir eavraminn péin, naé veire "70 mbeannuigió Dia úit" 7 "70 mbeannuigió Dia 'i muire úit" ná na pocla neam-éallmair vveirḡear i mbeurla?

Silim go bfeudaim a ráó i staobh na maighistiríde
rsoile, go bfuil ríao péró le ríao ar bhí acá i n-a
seumair a beanaó do'n shaeóilic, 7 ní orainne
berdear an locht, muna gcongbairdear beó í. Ruo
eile aoirim lúb, má leigeann an geinealaó ro do'n
shaeóilic báp fágáil, i n-áit a beir é beannaótuig
orainn 7 é suirde ar fonn ar n-anam, beó ar rliocó
é malláótuig 7 é eargcaoin orainn, 7 ír é ar
n-áiríó é. Cuireann ré lúéáirí orim a éluirceann
go bfuil cuio de na ragarcaib iní an éonra ro
gníódear rannóirí go coirdeann i nshaeóilic, 7 tá ar
mbuirdeóir go móir acá 7 é gáó uime eile a
feudar cairbeaint go bfuil gnáó aige do'n shaeóilic.'

Connyas na Saebilge i Scomcaig.

Օրժե ան թիբաժ Լաւ Եւ'ն իմի թեօ Եօ Եօրնայի ար
մարմնեա և ռ-օճար Եօ ծնանի արիք. Եօ թօրնեամար
և թաիժ աշարն Եօ թլօճարութի ար ծօ, Եօ թիբճնիւ
Եւրօ աԿա 1 թօրնա ար Լեւ թիւ թիւ թաօ ծնան ան
միօնաճնայի՜ 7 Եօ ճար ան ծնօ Եւլե աԿա 1 թօրնա
Եւլե Եօր թեմաժ ԵրճճԵօ 1 Երճար ան Տննութնայի՜.
Եօ Լեանաճար Եօ՜՜ ռ-օճար Եօ Եօթնաճեաժ ճան թճար-
նան Եօ ճեւլե Եօ թի և Եւլե.

Օրժե՛ս ան յաճնա՛ծ Լաւ, ո՛ր Լեւոն Բարձրեան ան միհոն-
ճանաչ զձ' ուօճար ճնճէաչ, 7 ո՛ր Բի Ղըօրա՛ծաճճ ար-
լիւծա՛ն ճչ ին Կառնա՛նո՛ւրիւծ եւլե. Ո՛ւննր Տըօրը
Տըճարն ղըլըս ար Ըաճէ Ըիճեմ ան փե՛րժ ար Զաճո՛ւնչ,
զձ' մարմն ո՛ւնն զըս ճար ին ՚՛ Բաճա՛ւլլե՛ծ Ծա՛նա՛"
ն' ղաճո՛ւրա՛րե՛ծ ճմ ղաճա՛ն անն 7 ճըչ լա՛րժ Կարժ
ն' ճմարժ ո՛ւն Ըա՛րը Ըարժե, մար ին ղի ճ ղըլըս
ար ան Զաճ զձ' մըրօրժո՛ւն ին ՚՛ Բաճա՛ւլլե՛ծ.

[illegible]



IURLEABAI NA SAEOILZE

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EXERCISE CXI.—(Continued).

§ 650. An leat an capall úr? Ní liom é, is le Doimnall O'Conaill é. Nac leir an láir ro? Ní leir; is le Nóra an láir agus an t-uan. Adá caora ag úna, aet ní léiti an éaoia ro. Is leir an bpeari rin an leabair ro adá agam anoir. Ní linn an áit ro, is le bhrígho agus le n-a (with her) fear í. Ceannuig uaim an t-apal ro, is liom é. Cá meud adá air? Is beag an teac é rúo. Is beag, is le Nóra é. Feuc doo agus eogan, an leo an áit ro? Ní leo, is linn é. Níl áit ná teac agam anoir, bí áit deap agus teac bheag agam fao ó, agus bí caoi maic oim, aet anoir atám boet.

EXERCISE CXII.

§ 651. Cia leir . . . whose? As cia leir an áit? To whom does the place belong? Cia leir an páiríoe rin? Whose child is that?

§ 652. féin (faen), self, mé féin, tú féin, ré féin; liom féin, leat féin, etc. When placed thus after pronouns it is often aspirated, as if it formed a compound word with the pronoun; mé-féin (mae haen). But mé féin had better be used.

§ 653. With the possessives mo, do, etc., féin=own. Note the order of the words: mo tír féin, my own country; do bean féin, thy own wife; a ceann féin, his own head; a rúil féin, her own eye; arí oteac féin, our own house; bui n-áit féin, your own place; a bpaíroe féin, their own child.

§ 654. Is maic an t-rúil adá ag an bpeari rin. Is polláin an áit í ro. Is linn féin arí oití féin. Nac lib féin bui oití féin? Is linn, go oemim; aet níl teac ná tír agam anoir, atámuro arí peacpán ó n-arí oití féin. Bí rinn paróbhí fao ó, aet atámuro boet anoir. Cá maib Doimnall moe? Bí ré arí an aonac. Cia an t-aonac? Aonac baile an áta. An maib capall aige? Bí, agus eus ré capall eile a baile leir, aet ní leir féin an capall rin. Cuairt arí a baile moiu.

§ 655. I am in a great hurry, give me that horse, he belongs to me. Donald has his own story, and Nora has her own story. That bag is mine. It is not mine, that (é ím) is my own bag. Your bag is below on the road. Whose is that land (talám)? The land is Michael's, but the cow and the calf are John's. John bought that horse and that mare at the fair. This country is not ours now. Is this little horse your own? No (ní íom); it is my father's.

EXERCISE CXIII.

§ 656. In sentences like *ı̄r ƿearı̄ maı̄t é*,
**ı̄r maı̄t an ƿearı̄ é*, the *ı̄r* is often omitted
in short exclamations, as

maic̃ an fear (= 1st maic̃ an fear tú),
good man !

maĩt an buacailł, good fellow !

maît an carlin, good girl!

peap maic é jin, that is a good man.

bean maic í júo, a good woman that!

§ 657. In most of Munster instead of such constructions as 1) *bréaḡ an domhain* *i*, or 1) *domhain bréaḡ i*, they often say *domhain bréaḡ 1) ead i*, good weather, it is so, it is it.

§ 658. We have already met the pronouns *რე* and *რ*. We have seen that they are used not only for persons, but also for things, and that the pronoun *it* is represented by one or other of these words *რე* and *რ*. We have also seen that the forms *ე* and *ი* are used instead of *რე* and *რ* with the verb *ი*; as, *ი* *ქეა* *ე*. *ი* *ბეა* *ი*; and so *ი* *ყო* *მამა* *ი*, they are good men. We have now to see another use of *ე*, *ი* and *ი*. In sentences like I did not see *him*, I saw *her*, I found *it* on the road; I saw *them*; where *him*, *her*, *it*, *them* are in the objective or accusative case governed by a verb, these pronouns are translated by *ე*, *ი*, *ი*; as,

An b'aca tú é? did you see him?

ni pača mé i. I did not see her.

Δὴ ὅρα καὶ τὴν ἀν' ἑτοί; ἢ ὅρα μὲ ἐ,
I did not see it.

An bfuaiu pé an minn? Fuaui pé inu
an mála í, he got it in the bag.

This is the usual order of the words in Irish=‘he got in the bag *it*.’

Connair pé pìor an an mbòtair iad, he
saw them below on the road.

§ 659. An bfuil aithne agat ar an bfeair
ro? Atá aithne maith agam ari, connaic
mé é inoé. An bfuil an rúgillling rín agat?
Níl, tús mé do Diaimuro í. An bfuilmro
fairobhir? Níl a fíor agam, is linn an áit
ro, an teac, an talamh, an capall ro, an
t-apal beag rín, agus an bó úo fuar ar an
genoc. Cá bfuil an bó? Ní faca mé í ó
maithin (since morning). Feuc í! fuar ag
an tobair, atá sí ag ól an uirge. An bfuil
Diaimuro airtis? Feuc é féin, 'na fuirde
uir an gcafaoiri (goh'-ceer). Nac maith an
páirre é, baíl ó Dia ari?

§ 660. Nora and Una went down the road long ago, did you see them? I did not see them, I saw some person, but I did not know him. Is that Conor? No, that is Dermot. This house is my own now, I bought it from you for £20. The dog and the fox went up on the mountain, and the eagle saw them. The cow and the lamb are not lost; my husband found them on the road.

EXERCISE CXIV.

§ 661. The sentence *is liom an leabhar* *min*, can be translated into English in three ways; (1) that book is mine, (2) that book belongs to me, (3) I own that book. Thus, these three English sentences are all translated into Irish in the same way.

§ 662. This idiom of *ir* and *le* (as in *ir le Coimmac an capall*, Cormac owns the horse, *ni liom an t-uan*, &c.) with a noun (as *capall*, *uan*, above) must be carefully distinguished from another very common idiom of *ir* and *le* with an adjective.

1) *maire liom an áit sin*, literally, that place is good *with me*, is used in Irish as =that place is good *IN MY OPINION*, or, I like that place. So, *ní maire liom sin*, I don't like that; *an maire leat uile a baile*, do you like to go (*literally*, going) home? *nao maire leib an t-áit seo*, do not ye like this fish?

In this idiom the word αἰτ (at) is used in some places as often as μαῖτ; as, ní h-αἰτ λιόν ἐ, I don't like it.

§ 663. So, *if* *feap* (*faar*) *leo* *urȝe* *ioná* *baimne*, water is better with them than milk, *i.e.*, they prefer water to milk.

§ 664. Contrast the two phrases, 1^r fearu liom fíon ioná bainne, I *prefer* wine to milk, and 1^r fearu dom fíon ioná bainne, wine is better *for me* than milk. Nac fearu uirt é? Is it not better *for you*? Nac fearu leat é? Do you not *prefer* it? Cia fearu leat, laoró (Lee) nó rgeul? Which do you prefer, a poem or a story?

íoná (iN'-au) than, is usually shortened to ná (Nau).

§ 665. We have seen that adjectives, as a rule, follow the noun which they qualify; as, capall óg, a young horse. But a few adjectives precede, viz., fear, old, oróc (dhrúCH) bad, veag (daa) and veig (dei) good. In a few compound words and in poetry some other adjectives are placed before the noun.

§ 666. We never say fear fear, bean oróc, áit veag, but fearfear, oróc-bean, veag-áit, or fear aorta, bean olc, áit maíe. We never use oróc, veag as predicates, i.e., after the verb *to be*, as atáim oróc, atá pé veag.

§ 667. Notice the aspiration in fear-fear, etc., as in all compound words. But when the first word ends in n and the second begins with o or t, there is no aspiration, as fearounne, fear-tíu.

§ 668. Tabair dom an fear-túinne rin agur an olann. Nac fearu leat an túinne nuá? Ní fearu, 1^r fearu liom an fear-túinne. Ní oróc-túinne (hoor'-nē) é ro. An fearu leat an talam ná an t-airgead? Ní fuair Tomár an capall maíe, fuair pé an oróc-capall. 1^r maíe le Níola an feoil úr, 1^r fearu linne (with us) an feoil fuir. 1^r fearu leo arán ná feoil. Ní fearu leir an zcapall fearu ná coice. Nac fearu so mall an t-airge ro; 1^r fearu leir an fíon láiríu. An maíe leat an fíon ro? fuair mé uait péim é. 1^r maíe liom é, zo oemín; áit 1^r fearu dom an bainne. Cia fearu leat báo nó long? 1^r fearu liom báo beag. Ní maíe uirt an airmíu fuair ro, a Óiamuro, áit 1^r maíe leat í.

§ 669. Do you prefer winter to summer? I do; the winter is cold (and) wholesome, the summer is hot (and) close (tíom). We shall have a bad summer this year (i mbliáona, á mlee'-á-nā), I am afraid. We shall not, we shall have a long dry summer,

and that is good for us, and we like it. I prefer the autumn, but Cormac prefers the (ant) spring (earuac). In the spring we *do be* working from morning till night (ó maíon zo h-oróce, ó Wa'-dín gū hee-hē). In that country they *do not be* working in the day in the summer, as (maí) the weather *does be* too hot. She does not like the very hot weather. We had bad (oróc) weather yesterday, we shall have fine weather to-day. Does he like the dry weather? In the dry weather the horse, the dog and the little bird *do be* drinking water out of [ar, as] the old well. I like this country, but I prefer the (ant) old country.

EXERCISE CXV.

§ 670. Instead of bí mé, bí tú, &c., the older and proper forms are—

1. so bíreap, dhū vee'-ās, I was.
2. so bíur, dhū vee'-ish, thou wast.
3. so bí (íé, í), dhū vee (he, she, it), was.
1. so bíreamaí, dhū vee'-ā-mā, we were.
2. so bíreabaí, dhū vee'-ā-wā, ye were.
3. so bíreasaí, dhū vee'-ā-dhā, they were.

§ 671. And in the same way, instead of ní maíe mé, &c.,

- | | | |
|-----|---|-------------------------|
| an | } | 1. maíap, rou'-ās. |
| ní | | 2. maíur, rou'-ish. |
| nac | | 3. maíe (íé, í), rev. |
| zo | } | 1. maíamaí, rou'-ā-mā. |
| | | 2. maíabaí, rou'-ā-wā. |
| | | 3. maíasaí, rou'-ā-dhā. |

§ 672. These forms are still used by the best speakers of Irish, especially in answers to questions; as, an maíap ar an aonac? So bíreap. Were you at the fair? I was. An maíe ar agur Coimac leat? Ní maíasaí. Were Art and Cormac with you? They were not.

§ 673. Strictly speaking, the perfect tense of every verb should be preceded by so—in fact, it is this so which causes aspiration of the first consonant of the verb. Thus, the ordinary bí pé is only the short form of the correct so bí pé. The use of so, and of the forms bíreap, bíreamaí, etc., is much more common in Munster than elsewhere.

§ 674. The particle so is never used, however, when the verb is preceded by a negative (ní), interrogative (an, ná), or other particle. Thus, an maíe, not an so maíe.

SÉADNA.

(Ar leanamaint.)

Peg. Pé¹ uinne aco baò moḡa leir, a Nòra, ir' oóig liom go maib caṡuḡaò² a óaoitín ari féin nári óein pé mari óéanpá-ra.

Nòra. 'Do óein pé go haipéiceac é, 7 go botúnaç. Nìori b' fúur' oo³ tñi ḡuròe u'arriarò baò neam-taribige 'ná na tñi ḡuròe u'arrii pé. Nì feavari 'an tpaogal cao oo bam oo. Tñi ḡuròe le paḡáil aige ari a óoḡa 7 ari a óuḡimic féin, iao le paḡáil aige ḡan coimḡeall ḡan col, 7 nìori b' fúlári oo⁴ ḡabáil ve óopais ionta, 7 annrain pparán oo ḡlacao ari an ḡcoimḡeall ba éruaó⁵ oari cuireao ari aon uinne puam. Nìori b' ionḡnaò cooṡao ná horòce óá baint ve, 7 oioic-feucaint⁶ aḡ teaçt 'na fúilib!

Síle. Aḡur an é rin oo éurí an oioic-feucaint 'na fúilib? Ó! tuḡim anoir é. Nìori b' ionḡnaò liom óá mbáitpeao pé é féin, 7 a leitéro ve ériann⁷ oo beit ari.

Peg. Nì veirim ná go noéanpao pé puo éigim óá foipo, açt ná tiubriao mari fárain oo'n feari Óub é. Veireao pé go minic i n-a aigheao féin, "Ir liom na tñi bliaðna véaḡ ḡan buiréacari oo, 7 caitpeao iao go cúl."

Nòra. Ir tpuag nári fan pé mari bí aige ari oúir, i otaoib le n-a ériann aball 7 le n-a mealbóig 7 le n-a çataoiri fúḡáin.

Sob. Aḡur oari noóig, óá bpanao pé mari rin, a Nòra, nì beréao aon bean uaral aḡ feucaint 'na óiarò.

Nòra. Mairé nì móroḡe ḡurí b' fearria oo puam é.⁸ Nì feicim féin o'uarpleaçt i n-a lán aco açt móri-éurí 7 ooitigear 7 tapcuirne.

Sob. Á! a Nòra, óá a fiop aḡam-ra cao pé noéari é rin uarpeanta.⁹ 'Nuairi éio caslíní beaḡa ná bíonn uaral 7 bíonn nìop mairiamla 'ná iao féin, bíonn éao oitá. Óá eagla oim, óá mbeinn-re uaral, go mberéao éao oim éuḡat-ra.

Nòra. Airiú, cao 'na çaoib, a ḡobnuit?

Sob. Fiarpuiḡ¹⁰ ve Síle cao 'na çaoib.

Síle. Nì fiarpúçairí rí ve Síle cao 'na çaoib. Innpeao ḡobnuit féin anoir e, ó çarriamḡ rí an çeirò uirí.

Peg. Ir móri an bean ruile ḡobnuit, a Nòra, açt bíonn an ceapit aici uarpeanta.

Cáit. Aḡur oari noóig, nì ceapit oo çailín uaral éao ná móri-éurí. oo beit uirí, má b' é toil Óé an rḡiam aingliròe oo éurí ari çailín beaḡ ipéal.

Síle. Nì feavari, a Peg, na oaoine açá ḡiánra ari an paogal ro, an mberò riao bpeaḡóa i b'flaitear Óé?

Peg. Ó a Síle a éuro, nì berò aon-ne' ḡiánra i b'flaitear Óé, açt ḡac aon-né nìop bpeaḡóa¹¹ 7 nìop mairiamla 'ná an té ir bpeaḡóa óá bpeacaro fúil uinne puam ari an paogal ro.

Síle. Nì ḡaò oóib éao ná móri-éurí oo beit oitá, má 'reao.

Peg. Nì berò éao ná móri-éurí ann, a Síle, açt coim beaḡ le haon níó ḡiánra¹² eile.

Síle. Naç tpuag nári ḡlac Séadna com-airile an aingil, i n-ionao beit aḡ cuimneam ari a mealbóig 7 ari a çataoiri fúḡáin 7 ari a ériann aball 7 ari na oaitciní a bíoó aḡ mirit ari!

Peg. Feuç féin nári ḡlac. Açt ir oóca óá bpaigao pé an oaria hiarriaçt go nḡlacpao. Nì bpuairi pé an oaria hiarriaçt. Óein pé a mairḡao. Óein pé pé bpiḡ na mionn é, 7 oo bí airi¹³ é fearam. Bí a fiop aige go oian-mairé, coim luat 7 éiocpao an lá veireannaç ve na tñi bliaðnaib véaḡ, ḡo¹⁴ oiocpao an t-éiltceoiri¹⁵ 7 ná beréao aon bpeit ari óul i bpolac uarò.

'Nuairi éuḡ pé tamall mairé 'na fúirò ari çarriamḡ na ḡcearribaç aḡ feucaint 'na éimceall ari an maðaric bpeaḡóa, oo lean pé óá maçtanaí:

"Naç móri a bí mo çár aḡ véanam buao-airta oo! 'Oairiḡ pé mé óá máó go maðar 'ḡan biaó ḡan veoç ḡan airḡeao.' Ir ionra uinne naç mé bí ḡan biaó ḡan veoç ḡan airḡeao, 7 naç mairé oo rḡaoil pé

‘*‘Ní’l an maigeadh ann fós,’* ar peirlean. ‘*Bíodh na maigeadh,’* arfa mife. *Ní bheoeadh ré fáirta leir an méirínn. Níorí mórí do na greamanna duba do éirí ann. ‘Dáir bhí na mionn!’* ar peirlean. ‘*Dáir bhí na mionn!’* arfa mife. *Dubairt é gan aithne. Ní ‘loul’ uisí agam. Má ‘reao, ní véarfaínn é muna mbeoeadh an éuma i n-ari meall ré mé. Ní feacaíam im’ fúilí cinn vae ba bheagda ná an vae a bí ar an máim óirí do éiríbeáin ré dom. Táinig vóil malluigíte agam ann. Tug ré céao punt dom maímalairt aríon rílling amáin. ‘Tabairfaínn,’* ar peirlean, ‘*7 feacth gceao, dá bheoínn a maíe rín do lot.’* ‘*Dáimíug ré náir b’ fíreoir a maíe do lot, coirgí¹⁶ mé dá tabairt uaim aríon an tSlánuigíteóia. . . . A maíe do lot! Cao éirí an lot? Cao ba gáó é? Má éirí ar maíe na ríllinge úo do lot, náir óirí go bheoínn tuilleaó maíteara do véanaim, go vceirfeao a lot arí. Tá an rparíán agam. Baó mórí an rult a éirí arígo féin do éirí¹⁷ ag véanaim ríamcín¹⁸ arí. Dáir ríao, ‘rín maí véanrao é! Tabairfaó ré feacth gceao punt arí maíe don ríllinge amáin do lot. Tá veic mbliadna agam. Iríomda rílling 7 pinginn 7 punt feoírao do tabairt arí ríon an tSlánuigíteóia i gcaiteam veic mbliadna. Beirí raotair arí ag caíao le¹⁹ lot na maíteara go léirí. Seoó! Tá an lám uaeoirí agam arí ra’ méirínn arí don éuma. Bainfeao ceol ar an rparíán fós. Bíodh a’r naó arí an guma i n-ari ceapair arí oíurí é. An claoíre bíteamnaig!’*

‘*Do bí ré ag véanaim amac arí eaoíreia²⁰ um an oíaca go maíe a maíeíam oííochuigíte 7 a aigneao rícairí aige. ‘Do éiríug ré ‘na fíreamí 7 o’ fíeuc ré ‘na éimíeall arí an maíairí bheagda.*

“*Tá veic mbliadna agam, pé i n’éirínn é,”* ar peirlean, *7 éirí fe agairí arí an mbairle.*
(*Leanfaí veíreo.*)

TRANSLATION.

(Continued.)

PEG. Whichever of them he preferred, Nora, I think he was himself sorry enough that he did not do as you would have done.

NORA. He did it in a most absurd and blundering way. It would not be easy for him to ask three wishes more useless than the three wishes he asked for. I don't know in the world what came over him. Three wishes to be got by him in accord with his choice and with his judgment, they to be got by him without condition and without impediment, and he should go and trample them under foot, and then to accept a purse on the hardest condition that was ever put upon any human being. It was no wonder that the night's sleep was being taken off him, and that a sinister expression was coming in his eyes.

SHEILA. And was it *that* that put the ugly look in his eyes? Oh! I understand it now. I would not be surprised that he would drown himself, and such a fatality to be on him.

PEG.—I don't say but that he would do something of the sort, but that he would not give the Black Man the satisfaction of it. He used often to say in his own mind: “The thirteen years are mine in spite of him, and I will spend them to the very end.”

NORA. It is a pity he did not remain as he was in the beginning, trusting to his apple tree and to his mallivogue and to his sugawn chair.

GOB. And sure if he had remained in that way, Nora, no lady would be looking after him.

NORA.—Wisha, perhaps it might be just as well for him. I myself don't see of gentility in many of them, but self-importance and repulsiveness and contempt.

GOB. Ah! Nora, I know what the cause of that is sometimes. When they see little girls who are not ladies, and who are more handsome than themselves, they do be jealous. I am afraid if I was a lady I should be jealous of you.

NORA. Aroo, why, Gobnet?

GOB. Ask Sheila why.

SHEILA. She will not ask Sheila why. Let Gobnet herself tell it now since she has drawn the question on her.

PEG. Gobnet is a great woman for fun, Nora, but she has the right sometimes.

KATE. And sure it is not right for a girl who is a lady to be jealous or overbearing if it should please God to put the angelic form upon a little girl who is lowly.

SHEILA. I don't know, Peg, the people who are ugly in this world, will they be beautiful in heaven?

PEG. Oh! Sheila, my darling, there will be no person ugly in heaven, but everyone more beautiful and more handsome than the most beautiful person that a human eye ever saw in this world.

SHEILA. They need not be jealous nor overbearing in that case.

PEG. There won't be jealousy nor overbearing conduct there, but as little as any other ugly thing.

SHEILA. Is it not a pity Seadna did not take the angel's advice instead of being thinking of his mallivogue and of his sugawn chair and of his apple tree, and of the dalteens that used to be playing tricks upon him?

PEG. See yourself he did not. But I suppose if he got the second chance he would. He did not get the second chance. He made his bargain. He made it under the virtue of the holy things, and he had to stand by it. He knew right well that as soon as the last day of the thirteen years would come, the claimant would come, and that there would be no possibility of hiding from him.

When he had spent a good while sitting on Carraig na gCearrbhach, looking around him at the beautiful sight, he continued his reflections: "How much my case was troubling him! He heard me saying that I was 'without food, without drink, without money.' Many a person be-ides me that was 'without food, without drink, without money,' is it not well he let *them* pass! 'The bargain is not in it yet,' said he —. 'Be it a bargain!' said I. He would not be satisfied with that. He should put the black bindings into it. 'By the virtue of the holy things?' said he. 'By the virtue of the holy things!' said I. I certainly *did* say it. I cannot escape from it. But I would not have said it but for the manner in which he lured me. I never saw in the eyes of my head a more beautiful colour than the colour that was on the handful of gold he showed me. There came an intense desire for it upon me. He gave me a hundred pounds in exchange for a single shilling. 'I would,' said he, 'and seven hundred if I could spoil the good of that one.' He confessed that it was impossible to spoil its good on account of my having given it for the sake of the Saviour.—To spoil its good.—To spoil its good. For what the spoiling? What necessity for it? If he failed to destroy the good of that shilling, should I not be able to do further good which he should be unable to destroy? I have the purse. It would be a great amusement to put his own money to the making of vexation upon him. *Dar fia!* that is how I will do it. He would give seven hundred pounds to destroy the good of a single shilling. I have ten years. Many a shilling and penny and pound I will be able to give for the sake of the Saviour in the course of ten years. He shall be overworked in trying to destroy all the good. There! I have the upper hand of him in that matter at least. I'll take music out of the purse yet, be it that it is not in the way in which I intended at first. The scoundrel of a thief!"

It was advancing out towards milking time when he had his reflections finished and his mind fixed. He stood up and looked around him upon the beautiful prospect. "I have ten years at all events," said he, and he turned his face homewards.

(To be continued.)

NOTES.

¹ *pé*, whoever, whatever, *pé áca*, whichever. In the older literature, the word appears in full as *cibé, gíbé, gēbé*.

² "Sorrow, regret," Munster: in Connaught, *áitneula*.

³ *Óo*, "to him, it:" vowel short in Munster. This makes it difficult to distinguish the word in writing from the simple preposition *vo*. In speaking, the voice-stress on the pronominal compound is distinctive enough. [To represent this stress in writing, Father O'Leary suggests the use of a grave accent, thus: *Óo* "to," *dò*, "to him;" *oe* "off," *dè* "off him;" *áir* = *ay* "on," *àir*, "on him;" *ay* "out of," *às* "out of him." The difficulty is that there is no Irish type with this accent.]

⁴ "He had to," "nothing else would do him but to," &c.

⁵ More regularly *épuaróe*.

⁶ This added *τ* to verbal nouns in *-in* is now so universal that it deserves literary recognition. Verbal nouns in *l*, *u* and *ng* also usually add a final *τ* at the pre-ent day. Should the genitive case follow suit, *i.e.*, should we say *tuigimint*, gen. *tuigiminte*, or preserve the older *tuigimintae*? What is the vernacular usage?

⁷ The idea is from the casting of lots: *é éur ay épuannab*, "to cast lots for it."

⁸ Lit. "Well, it is none the more (probable) that it would ever have been better for him." *ní móire* often

means "it is not probable," "it does not follow." The conditional after *go* is commonly *go mbaò*, but often, in Munster, *gur b(á)*. *Feanna*, a colloquial form of *feann*, used in Munster, especially before *oom*, *ruit*, &c.

⁹ Irregular plural of *uair*. The liking for strong plurals is causing many such forms to arise, instead of the older organic forms, as *eúnaða*, *eunaðaróe*, for *éin*, "birds."

¹⁰ Or *riappuig*, older *riappuig*.

¹¹ *Breagósa*, "fine, splendid," is probably derived from (*Crioc*) *Bhreaig*, the country around Tara, and the scene of the magnificence of the high-kings. In the same way, *riómósa*, *riamhósa* occurs in ancient writings in the sense of "fine, magnificent," derived from *Róim*, Rome. The adjective ending *ósa* is added, as in *feannósa*, manly.

¹² In *gránoa*, *uanoa*, *crionoa*, the *o* of the suffix *oa* is assimilated to the foregoing *n*, the two being sounded as *nn* (N in Fr. O'Growney's *Key*). In *feanoa*, *banoa*, the *o* remains unassimilated.

¹³ "It was on him, he had to." *bhí sé air aige* is stronger still; "he had no option but to."

¹⁴ Note the position of *go*, which can never be separated, unlike "that" in English, from its verb. In English, "he knew that as soon as," &c.

¹⁵ From *éileam*, the claiming of a debt, &c.

¹⁶ Perhaps contracted for *oe éirig* "by reason of."

¹⁷ Note use of *cuy*, where "make" would be used in English.

¹⁸ Something done to vex another.

¹⁹ Endeavouring to accomplish.

²⁰ Any light on the derivation of this word would be most welcome. Instances of older use of it should be looked up.

peaoar na laogaire.

THE GAELIC LEAGUE, DUBLIN. The Central Body has elected its Committee for the year now entered on. More than 20 members having been nominated, voting papers were issued, and the following were elected (names in alphabetical order):—

Miss E. C. Atkinson.

Stephen Barrett.

James Casey.

Michael Cusack.

R. McS. Gordon.

Rev. W. Hayden, S.J.

Thomas Hayes.

John Hogan.

Douglas Hyde, LL.D., M.R.I.A.

J. H. Lloyd.

John MacNeill, B.A.

Most Rev. Dr. O'Donnell, Bishop of Raphoe.

Miss E. O'Donovan.

Rev. E. O'Growney, M.R.I.A.

Patrick O'Leary.

Rev. Peter O'Leary, P.P.

R. J. O'Mulrenin, M.A.

Miss Annie Patterson, Mus. D.

T. O'Neill Russell.

George Sigerson, M.D., F.R.U.I.

The Committee thus elected chose unanimously the following Officers:—President, Dr. Douglas Hyde; Vice-President, Rev. E. O'Growney, M.R.I.A.; Hon. Treasurer, Mr. J. H. Lloyd; Hon. Secretaries, Messrs. Stephen Barrett, James Casey, Thomas Hayes, and Patrick O'Leary.

ṭall 's 1 bʔus.

The forms of the prepositional pronouns deserve a closer study than they have received. Some points are interesting.

A. The 3rd sing. mas. of a few end in ρ , as $\lambda\epsilon\rho$, $\pi\rho\rho$, $\tau\alpha\rho\rho$. What is this ρ ? Some suggest it is $\rho\acute{\epsilon}$, he; so that $\lambda\epsilon\rho = \lambda\epsilon + \rho\acute{\epsilon}$, etc. In Munster $\rho\alpha\mu\rho$ is said for $\rho\alpha\mu\epsilon$, as $\tau\acute{\alpha}$ $\tau\alpha\rho\mu\rho$ $\delta\varsigma$ $\rho\acute{\epsilon}\rho\tau\epsilon\alpha\delta$ $\rho\alpha\mu\rho$, getting ready to work.

B. The 3rd sing. fem. and plural of most end in the sounds -hĩ, -hã. As pũtĩ, pũtã: tũĩtĩ, tũĩtã; uatĩ, uatã, leitĩ. Also oĩtĩ, oĩtã, and this would appear to be a better spelling than uĩĩĩ, uĩĩĩĩ, oĩĩĩ. In iomĩĩ, iomĩĩĩ, the mp (as in timpeall = timĩĩĩĩ, iomĩĩĩĩ = iomĩĩĩĩ, timĩĩĩĩ = timĩĩĩĩ, *Lessons*, 455) represents m followed by h sound. So aĩĩ, aĩĩĩ = aĩĩĩĩ, aĩĩĩĩĩ in sound. What is this termination sounded as -hĩ? Is it jĩ, as some assert?

C. The 3rd plural forms, *leo*, *aca*, etc., are but shortened forms. In Aran the older *leoib*, *acaib* are heard, and in West Con-naught *leoib*, *acaib*. Compare *uóib*, *uóib*. The tendency to analogy produces such forms as *leoíá*, *uóíá*, *uóíóíá*, *uóíóíóíá* (= *leoib* + *há*, etc.)

Very few of the Gaelic games and children's rhymes have yet been collected. Mr. O'Flaherty has given some in his *Siampa an tSempir*, and it is to be hoped that Mr. O'Leary will include others in his forthcoming *Sgeulur-eac't na Muman*. In Meath the name "skibbay," with accent on last syllable, is given to a rough and ready method of distributing good things by throwing them up into the air, and letting who can catch. The name is simply *sguib é*, snatch it. In Aran I have seen children play *sgieagá*, or jackstones, but do not know the words. I have also seen a game called *arál*, played with the two hands.

Some of our readers living about Carraroe may be able to secure a copy of a fine Gaelic song, *Cealltainn Fionn*, which I heard sung by an old boatman when crossing from Aran to Rosmuck some four years ago.

Doctor O'Toole, of San Francisco, is soon to publish a collection of Irish instrumental music, including some airs not before printed. Doctor O'Toole has been assisted in preparing the music for publication by his daughter, Miss Eiblin ní Tuathail, who is a close student of the Gaelic language, as well as of the national music.

leat-foal, *half a word*, is usually used = a hint, suggestive remark, very often used by those who "run away with" their neighbour's character. Ladies especially can make a leat-foal mean a great deal, and a certain "barrister (= barge) of a woman," of whom I have heard, was a terror to her quieter neighbours on this account. In the word leirfgeul, a *half-story, excuse*, the leat (leir in accordance with caol le caol) is the same as in leat-fuil, leat-cor, leat-glún, one eye, foot, knee, etc. Hence leirfgeul = one's own side of the story, which you are not to believe fully go mbeirú an fgeul eile oir. The words leat-éann, leit-éann, leicinn and leaca (check) all need some study and arrangement of their various meanings.

Three parts of the verb, the imperfect, perfect, and conditional, should always be preceded by the particle *oo*, where there is not any other particle (such as *ni*, *an*, *za*, etc.) When the *oo* is already incorporated with the root, as in *tuz* (= *oo*+*uz*), *tánuŷ*, *tápla*, *subaiw*, there is no need for another *oo*. In the spoken language, especially in the West and North, this *oo* is omitted as a rule before verbs beginning with any consonant except *p*. In Munster the *oo* is frequently used, even before *tuz* and *tánuŷ*, where its use is the result of analogy. Everywhere *oo* is used before verbs beginning with the vowel or *p*; as *o'árouŷ ré an mála ap a óruim*; *o'fás ré an áit*. In Munster, in this case, *oo o'fás ré* is often heard as if the root of the verb were *oás*. I think that such constructions as *nuap ápuŷ ré*, etc., are careless—read *nuap o'ápuŷ*.

plámár, soft flattery, may be from the word *diplomacy*? A plámáruí is called in Meath a pláruí; the word may be from *policy*, or possibly a contraction of plámáruí.

Bíod ar a ceann féin an tófol, let himself bear the consequences (Cork).

Má tuisgeann tú an méro rin. tuisiríó tú caint na bpiuécán (nó na gcat).

Aoiríe, guest. This old word is yet used in Cork=a poor man going from house to house.

Blocac, dull; bualaó b., a blow with some edgeless thing.

Spanish <i>seda</i> ,	Irish <i>íosa</i> , silk.
„ <i>coles</i> ,	„ <i>cóilir</i> (Aran), cabbage. Latin <i>caulis</i> . Cp. cauliflower.
„ <i>torta</i> }	„ <i>coirín</i> }
„ <i>tortilla</i> }	„ <i>coirteos</i> }
„ <i>escota</i> }	„ <i>coíto</i> , sheet (of a sail).
German <i>schote</i> }	„ <i>cnaipe</i> , button (knob)
„ <i>knopf</i> }	

Do bírean-*feari* cum báp o'fagbáil agur o'fapruig a bean de: "Cá gcuirfeari tú. a tairí?" "1 g-Cuilionn Uí Caoim, má mhairim," aipra tairí. Atá an éill ro m' an tairí fíapruait de Coirí. Ru eile marim leir an rgeílín ro; vo éualar é ó Luimnigeac atá annro i bpiuécote. Arizona, agur ir ar eigin vo bí an rgeál innirte no gupfubail fearirteac éugaimn, iugao a' tóigeao i g-Cuilionn Uí Caoim féin. "Capra na raime le céile," go veimín; ní fuil áit, oá laigeao, a tairíomir naó gcapra liom raime ag a bfuil eolar agur gíao ar an nGaeróilge.

e. o'g.

GALWAY IRISH.

an éaoi ar cuireao ar gcúl
CUSTOM AR PATAROE I nGAILLIM.

Tuige⁴ naó bfuil curtom ar pataroe i nGailim com maí le m'g⁵ gac uile baile móir eile i nGailim?

Maireao, a úinne éoir, ó 'r mian leat rior ppeagha fagáil,⁶ innreo'o uirt com fava a' tá ugaratár agam ar an rgeul.

1 tair an traogail, ní maib go veimín an gnár ro 'ran gcatar; 7 ní leiríoe leatcom com móir rin a tairíam⁶ ar na boict.³ an fava a' bí na fíatbeapraí i gcuimac⁸ 'ra gconaoe. Aét "nuair beanao⁹ an tuag ar láma na raor," rin í an uair a¹⁰ b'éigean vo'n úinne íreal beir umhal f'perrin.¹¹ Táimic anall na Sapa-naí, 7 ní go ieró. Tá a rior ag gac uile úinne ciar'o¹² iunneaoar t'perrin¹³ a tairíoe. Aét ir é bpiuao tairíoma¹⁴ o'fag oílár 7 bpión go buan i gpiuoe na nraime, 7 o'fag fán ar iomao cpiatúr 7 ar an rlioc tairí na nraio. Seo é an nío o'fag na Cromwellians 'nar meap, óir cpiuim go bfuil t'perrin¹⁵ vo baile móir na Gailime ag a mbunao¹⁶ nraio. Nuair tóigeao an calam ar láma uairle na t'perrin, tuao é vo'n rpeam ro, a bí uairío rpeo ruar 'na maiprteiríoe ór cionn na nraime. Ir acab-ran¹⁷ bí an rlioge 'deunam, 'milleao, nó 'airíoeam.⁶ Réir¹⁸ a rlioge rin, ir iomíao fearí boct a tóigeao o'á leabaró ar uair an mearóim oiríoe,¹⁹ 7 cpiocao go r'gannalaó moim f'acéam ó 'n oiríoe rin, marí gail²⁰ ar an nío úo naó nraio.²¹ Aét ní gan aóbar, a úinne muirtearíoe, iunneao na beirí úo 'imirt,²² ná iomao cpiac eile vo'n r'perrin ro; marí rpeo é an éaoi ab' fura oírb r'perrin²³ o'fagáil ar gac nío raogála o'á maib aige.

Tair éir an t-airíuao ro 'tairíoe²⁴ ra' raogáil, r'perrin²⁵ cuireao curtom ar beapmaib

Dr. Hyde has been working in his own effective way during the past month. He has been lecturing on our native literature in Cork and also in Waterford. From Cork it is reported that the fruit of his lecture has been a fresh impetus to the movement already so strong in that city. In Waterford a branch of the Gaelic League is the immediate outcome of his address. The branch meets at the Young Men's Society, and membership is open to the public.

na mbailte móir; 7 'na díaró ro, ní maib ré ceatouigíteac níó ar bíe 'tábairet irteaó lé díol, nó 'éannaó amac, san ruim beag aigro 'íoc.

Seal gearrú ó foim, bí gaba 'na coinnuioe tuarum a naoi nó a deic do mílte ó éuaró de Shailim, lé fairsige éiar, 7 'ré an t-annm bí ari, "Gaba na Raimnige." Bí feilm beag éalman aige, 7 baó é an tigeapna²⁶ bí ari, an Cuimíneac,²⁷ má tuigim i gearrú é. Ba gátaó lé gac uile éeann tige 'ran am rin cóta móir²⁸ beir aige; 7 'ar noó,²⁹ bí ceann ag an ngaba, a éluuig²⁹ é ó mullaó a éinn go bonn a éor, 7 b'féioir go mbaó é an pluro ab' gearrú é bíóó éairur iomóa gemhíeac cuaró ruar. Aét bíóó rin mar bí: leanaó muiro³⁰ do'n rgeul atá ar bun agaimn, nó go mbeiró pé chíóchnuig'e ar nóir ar bíe.

'Otaob an cóta móir, ba gátaó le gac uile fear é beir aige 'oul ag³¹ aonaó nó ag marigaó, nó i n-ait ruaitéantapac³² ar bíe eile. Déantaó é do b'féioir glar ó olaimn na gcaoraó, 7 bíóó beirte do'n euraó ceurona amiar³³ triapna faoi n-a láir. Or a éionn ro, bíóó hata áro, mar hata rag-airt, aét i b'rao níor faroe; 7 'ré reo an fáé a maib na ruir 'ran am rin go móir níor mó 'ná tá riao anoir, níó nac iongan-tar. Agur náir móir an fear ógánaó ar bíe ar an líne reo, dá gcuiríroé a reaoé nó a hoét do érioigíte do hata ór áro ar a éeann. Aét anoir leigimro de reo, 7 leanaó muiro³⁰ do'n móó a junne muiro 'ionnruig³⁴ ar otúr.

Maireao, éairtuig ruim beag aigro ó 'n ngaba lá, 7 amac leir 'ran ngairíroa, 7 éoruió ré a' baint fátaíro, nó go maib ualaó aige. Ar marom Dia Scairim bí 'uao,³⁵ buail an triapna³⁶ ar a éapall, 7 a óá lóo lán o'fataíro "cups" ar púinn an éloó. Cáit ré a cóta móir ór cionn a ríóimáige, 7 fuiró ré féim ar éeireao an éapall, 7 ar go b'rátaó³⁸ go Shailim leir. Míor riao³⁹ ruam go otánuig go ceann éoiri b'ótarí na Triága, ag an áit

i oteagann ré amac ar b'ótarí áro an táillíra. Bí annir teairín beag cinn tuig⁴⁰, 7 o'éirig⁴¹ ar amac ruam an ngaba fear a maib ceao aige an curtom a glacaó.⁴²

O'airí ré go ríimáilta an curtom, 7 annir fear an gaba. Éoruió ré a' tóimíroaét⁴³ a pócaíro polam b'urte, aét ní maib ríuigíro⁴⁴ féim iontab,⁴⁵ ná áit coinnuioe ar bíe óó. Míear ré annir uul a-baile,⁴⁶ aét an tuine boét, níor fág ran mbaile 'na díaró aét luaité na ceapócan.⁴⁷ Faoi éeireao a' faoi éeoiró, éairig ré an cóta móir do'n fear, nó go otioapó ré ar ar a'ruir leir an curtom, é'féir na fátaíro díol.⁴⁸ Glac an fear an cóta móir go ráirta, 7 éus ré irteaó é 'na éairín biocao ríuigéac.⁴⁹ Éiomáin Gaba na Raimnige leir annir, aét a' uul irteaó an baile Meaóónaó⁵⁰ óó, cia capao ar a' teaoé amac aét tigeapna na talimana. Cuir an tigeapna caint ari,⁵¹ 7 o' f'rairíuig de goóé⁵² an fáé nac maib a cóta móir ari, a leitéro rin do lá báirtige. O'innir an gaba a rgeul óó; 7 annir o'ráir⁵³ reirean a beul, éroir a éeann, 7 uibairt leir an ngaba beir⁵⁴ éuar ag an gcuirte ag a leitéro reo 'éloó,⁵⁵ Dia luam bí 'uao.³⁵

[Tuilleao.]

Seagán Ó Flaitéapaitaig.

NOTES.

The foregoing is a specimen of the vernacular Irish, as spoken near Galway. The writer does not profess to reproduce with absolute exactness the spoken forms, but he considers that his diction represents the language of the people more closely than anything he has yet seen in print.

¹ ar cuireao = i n-ar cuireao; an áit i b'ruim = an áit i n-a b'ruim. Either form is correct.

² cuir ar gcuil, "abolish;" elsewhere "put back, repress, &c." The preposition ar, when it eclipses, represents rap, "after."

³ fátaíro, also p'rátaíro, "potatoes." The -ib of the dative plural is generally omitted in this paper.

⁴ tuig for cao tuig, "what towards, why." Both forms are spoken.

⁵ inr gac: r appears occasionally before gac after a preposition. But in gac is also used.

⁶ fágáil: oo before a verbal noun is either weakened to a or wholly omitted, except in Munster. Good authors write fágáil, but the b is omitted even in 12th century MSS. ⁷ inreao for inreócao, better inreó-ráo.

⁸ Properly *cumhacta*, a masculine noun.

⁹ Or *baimeadh*. ¹⁰ *a* for *oo*.

¹¹ See note 10, p. 74, August, 1895.

¹² *cia puo, cneuo* in books.

¹³ *car éir*. The aspiration of *ceacht* is very common, perhaps because, like *beir*, the word itself is so frequent. *car éir ceacht*, or *ceachta*, *órb*, would be better.

¹⁴ "The battle of Aughrim." *buirceadh* is very common, instead of *cait*. *Caithrim*, horse-ridge.

¹⁵ "Three parts," i.e., "three-fourths."

¹⁶ *bunadh*, "stock," also "family." From *bun*, "foundation." Hence *bunadh*, *bunúadh*, "origin;" *bunúadh*, "original."

¹⁷ For *ada-ran*, in Galway and Aran dialect.

¹⁸ For *oo réir*. The preposition *oo* has been very badly treated, especially in Connacht. In many phrases, as here and in note 6, *oo* is wholly omitted. In others it becomes *a*. In Connacht the *o* is changed into *z*, *zo*, like *zui* for *oúl*. In the compounds, however, as *oom*, *ouit*, &c., the *o* is correctly sounded. As to follow the language into every phase of decay would be simply to hasten decay. All good speakers and writers should use the correct form in cases like this.

¹⁹ *meadhón* (this is the proper spelling) is a noun. It is pronounced in some places *meán*, in others *meón*. *meadhón lae*, *meadhón oíche*, mean "middle of day, of night." *uair an meadhón lae*, "the hour of the middle of day." "Middle," in regard to *space*, is translated by *lár*.

²⁰ *z slender* is usually equated with English *y*. In reality, the *g*-sound is quite discernible in the beginning of a word, and is distinct from *o slender*.

²¹ *nae nœaínnadh*, "which was not done," irreg. The form *œaínnadh* is falling into disuse in Munster.

²² Instead of *oo himneadh na beirt úo*. *beart*, "a deed;" *flaitebeartadh*, "of princely behaviour."

²³ Dative for nom. *realtb*.

²⁴ Better *car éir an áruighe** *ro t'óirdeacht*. *Tóirdeacht*, "act of coming," found as well as *ceacht* in ancient writings, and quite usual in the vernacular of this region.

* It is questionable if the phrases *áruighe* i *máirdeacht*, *áruighe* i *máirdeacht*, &c. (so written) contain this word *áruighe*, "act of changing." The sound is like *arú*, not *áru* or *arú*. See O'Donovan's Supp. to O'Reilly, under *forbá*,—*a forbá na pœc rin*, "at the end of that time." *forbá* would now be *forbá*.

²⁵ This use of *reath* deserves attention. It sums up an adverbial phrase going before. *Seadh* also stands for an indefinite predicate, as "*raíant, reath é*," "a priest he is;" "*an ríon rin? Seadh máireadh*," "is that true? It is then." But a sentence following is represented by '*ré*, not '*reath*.' "*Sé uabairt óomhail lom*, '*bi ag imdeacht*!' "*'Tis what D. said to me, 'be off with you!'*" A definite predicate is represented by '*ré*, '*ri*, '*riao*. "*Sé m'áirde*, "*he is my father*." "*Si mo ceirp i*, "*it is my trade*." "*Siad luét an óiomhoimr i* *mó clampán*. *An i ro so lici?* '*Si*.

²⁶ We can also say *baó é* (or *b'é*) *cigeapna bi air*, omitting *an*.

²⁷ *An Cumíneadh*, "*Mr. Comyn*."

²⁸ *o'ar noóig*, "as we may suppose."

²⁹ *clúruig*, "covered." No doubt *clúruig* is the correct verb, and has been corrupted through its resemblance to *clúro*, "a clout." So *clúroadh* for *cúruadh*, "a covering."

³⁰ *muro* is a mere inflexion, and its use instead of *rim* as a pronoun separate from the verb is a gross corruption. If attention be not paid to it, the pronoun *rim* will soon become obsolete and be replaced by this syllable *muro* throughout the northern half of the

country. *muroe* is for *muroe*=*rimne*. *leanamur* is the correct form here.

³¹ *as* = "to," here. *agam, agat, &c.*, are commonly used in Connacht for *éagam, éugat, &c.*

³² "Public, frequented." *Suaicéir, suaicéir, conspicuous, characteristic, from ro and aicne or aicne, recognition. Suaicéir, that by which a person, &c., is recognised, a badge, a heraldic emblem; also "a prodigy;" suaicéir, "great crowds."*

³³ "Coming from behind."

³⁴ *an ríó punneamair ó'ionnruige*, instead of *ó'ionnruigeamair*.

³⁵ "The following Saturday." "Saturday that was towards *you*" (*éugat*). The 2nd person sing. is also used in *Óia Saéairn éuair éart*, "last Saturday." *éart* has come to be used as a mere adverb in Connacht, meaning "past." *Táim éart ag an ocpair*, "I am exhausted with hunger."

³⁶ "The straddle." *piúinn*, for *piúinn*, just as *iongantair* is pronounced *iogantair* (in Connacht), *uaingean*, sometimes *uaingean*, *cungnadh* like *cungnadh*, &c.

³⁷ *ar go brádae leir*, "out for ever with him," i.e., "out with him as if he never should stop."

³⁸ The omission of the pronoun gives vivacity to the narrative.

³⁹ "A little houselet of a roof of thatch," a little thatched cabin. ⁴⁰ "Came forth."

⁴¹ *bi ceao aige an curtom oo glacaó* is English syntax and not Irish. *Bhi a ceao aige an curtom oo glacaó*, or *bi (ré) oe ceao aige an curtom oo glacaó*, or *bi ceao aige ar an gcurtom oo glacaó*,—any such locution would (usage apart) be grammatically correct. No doubt, the English idiom has established itself in colloquial usage. But it must be carefully borne in mind that there is no infinitive, properly speaking, in Irish, and that therefore locutions which purport to reproduce the dependent infinitive, as in "leave to go," "desire to go," "opportunity to go," &c., are mere solecisms, and should be avoided in literary Irish. Such phrases as *an curtom oo glacaó* must be treated as nouns in all instances, and not as simply equivalent to the English phrase, "to take custom."

⁴² *Cuaradh* in Munster, "searching."

⁴³ "A farthing." ⁴⁴ *ionnca*.

⁴⁵ This use of the verbal noun is correct. To test it we can say, "*cao oo mear ré? out a-baile*." But we cannot say, "*cao oo bi ceao aige? Curtom oo glacaó*."

⁴⁶ "The ashes of the forge." *Pr. ceáirtan*, nom. *ceáirta*, gen. *ceáirtan*, dat. *ceáirtan*, *Úe* becomes *u*, as in *tuige* for *ceao éuge*.

⁴⁷ Better *car éir na brataíde oo óíol*.

⁴⁸ *bpocadh*, clammy with moisture, dirt, &c. *Súigeadh*, sooty.

⁴⁹ *An baile meadhóna*, (pronounced *meánadh* here), accusative or objective denoting direction, &c. *Óo léim ré an uoir ar amaé*, last line of *Seóina*, September.

⁵⁰ "Opened conversation with him."

⁵¹ *Soóe* or *caróe*, what. By the separation of the supposed pronoun *é* from this word, the interrogative *cao* originated, probably about three centuries ago.

⁵² "Closed tight."

⁵³ Here again the verbal noun is correctly used. *Cao uabairt ré leir an ngeaba? beir éuar 7c*. But take the phrase, *bi ponn ar an ngeaba beir éuar 7c*. Invert it: *ir beir éuar ag an gcuirp oo bi ponn ar an ngeaba!*

⁵⁴ For *oe (oo) élog*, or *oe'n (oo'n) élog*.

IRISH IN COUNTY ANTRIM.

The article on this subject in October's JOURNAL has called forth some further contributions of great interest. It will be seen from the contributions of Miss Young and Mr. MacErlean, that the Gaelic of Rathlin is a dialect of Irish considerably affected in the direction of Scotch Gaelic. It may be taken as one extreme of the language, the other extreme being the well-preserved dialect of West Munster. Comparing the extremes, even leaving out of sight the gradual connecting phrases through East Munster. Thomond, South Connacht, North Connacht, West Ulster, and East Ulster, we have here the clearest evidence of the subsisting unity of the national language. Should not this consideration prove a fresh incentive to the united efforts of Irishmen, North, South, East and West, to restore the national language to its former dignity.

IRISH IN RATHLIN.

1.

The Raghery Islanders are cut off from the mainland by a narrow strip of stormy channel, and have thus preserved their language and customs to a greater degree than the people on the opposite shore. They still use the primitive cruse, or *crúicín*, and in it they burn oil made by themselves from the *glainín* fish. The *gnao* still haunts *Loe an aigín*. They call a mainland *Éireanna*; to go to the mainland is *oíl go hÉirinn*. Raghery men are *fir na tíre*. Irish is generally spoken through the island, but it is being rapidly superseded by English in the Lower or Eastern end, where the young people speak it little, and the children hardly at all. In the Upper end, however, it is still commonly spoken. There is only one school in the island, which is in the Lower end, and no Irish is taught there. The people call their language *Seoíolce*, pronouncing the word as they do it in the Glens. They say they have difficulty in understanding Scotch Gaelic, or Glens Irish.¹ The most common name in the island is McCurdy (pronounced in Irish *MacCúroir*). Other Gaelic names are McCouaig, or McCooig, or McQuaig, McCormick, McQuilcan (by some derived from McQuillan), McFall, McKinley, McCarter, McMullan, McKay. Other names are Horan, Hunter, Anderson, Black, Morrison, Weir. There are several names which I found to be late importations, names of men who had come from the mainland for the lobster fishing and settled; weavers, millers, schoolmasters, etc. I have omitted them. Many of the list I have given were already settled in the island in the middle of the last century. These are, McCurdy, McFall, McQuilcan,

McQuaig, McCarter, McKinley, McKay, Anderson, Black, Horan, Hunter, Morrison. Other Gaelic names at that period were McLargan, McDermid, McKarkay, McCausland, McGregor, McKernan, McGilchrist, McNeill, McClean, McGowan, McLandish, McAmbrose, McArchy, O'Donnell. Also, Rankin, Miller, Walsh, Nevan, Stewart.² McCurdy was then, as now, the most common. Among Christian names of the last century occur Laughlin, Angus, Erian, Malcolm, Coll, Evor, Neall. Neall is still common among the McCurdys. Further than the middle of the last century I cannot go. The names seem to betoken a Scotch origin, for many at least of the inhabitants; this is also the case with the present Christian names. As McCurdy is so common, to make a distinction it is a practice to affix to a man's Christian name that of his father, and even also that of grandfather. Thus, such combinations occur as Eoin (pron. Yawn) *phádrois*, *maill pádra* *Uhoimail*, *pádra* Eoin (*pádra*, for Paddy). *Uhoimail* *miel* *Suaipi* (for *Siolla* *earruis*, *Sillearruis*, Englished Archibald). Eoin *phair* *Uhubail* (pron. Ool). Eoin *Uhoimail*. Other names I noticed were Seumay *bán*, Seumay *glar*, Eoin *beag*, *alargar* *kuas*. Denis and Duncan (*Donnéas*) also occur. Bridget seems the only Irish name among the women.

The population was 490 in 1720; in 1813 it had risen to over 900. It is now about 380, 80 being Protestant, the great majority, as in 1813, Catholic. I noticed some differences of pronunciation, and some words different to those in use in the Glens. *Tú* is generally *ú*. *piúear* is used for sister, not *veirbhíre*. *Uha* always for *bí*. In *an oin* and *an oé* the *o* is sounded. *í* is common instead of *ri*, *é* for *pé*. *Seasó* is used for yes. *aim*, pronounced as *arim*, (*enim* in the Glens). *Raib*, *rege* or *roh*. *ai* generally *eye*, *cailin*, *cpáig*, *taig*, but *maí* always *maí*. *Suibé*, *naoi*, pronounced *seye*, *neye*. I noticed a tendency in one or two speakers to drop the final letter or syllable, thus:—*héí* for *hém*=*péin*; *air* *fiúbal*, nearly *air* *fiú*. *baclaí* is used for boy; *giolla*, girl;³ *baca*, boat. *Oul*, pronounced as if written *ool*, *ós*, *awg*, *coban*, as though *cóban*. *Sioban*,⁴ rough=*ganb*.

Many of the place names are, doubtless, very old. *Tom Chlann Uhoimail*, MacDonnell's Race, a dangerous tide or overfall near Bruce's Castle, probably takes its name from the former owners of both castle and island. *Sloc*, or *Sloc na mapa*, another overfall. *Sput na Maoile*, the sea of the Mull or Moyle. *Uamhar* *leaca* *bheacain*.⁵ *Coipe* *bheacain*, is the ancient name for *Slocnamap*, according to Dr. Reeves, for there perished Breacan, grandson of Niall of the Nine Hostages, with 50 corachs. *Uamhar* *Robert* *bhúir*. *Uamhar* *óub*, this cave is said to have been the scene of a massacre; some refugees took shelter there, and were smoked out; this was probably in Elizabeth's reign. *Lag an bhíre mhóir*,⁶ commemorates some old battle. *Kilbrida* (*Gill bhíre*), may possibly be the site of the monastery which existed in the island from A.D. 630 until its second destruction by the Danes in 973. The people say it was an old graveyard.

There is a *guanán* at *Dún móir*.

The two extremities of the island are the Bull, *an Taib*, and the Rue: *fuar* *as* (egg) *an Taib*, *fuar* *as* *an Ruá*. *Uúb na beanna* (*benna*), a tide round Fairhead, *beann mhóir*. *Uin an Taib*, the Bull Hood. *poir* *baile* *an tPáda*, Portballintrae.

Cloé Uhub (*Cloghoo*), Blackrock. *Sob an Toir*, Torr point. As instances of eclipsis I noticed—*Uamhar* *na geolman*, the pigeon's cave. *Eiri na ngáma*. *Ceanncruatan*. *piúear* *an t-Páda*. *Oilean na gcaorac*, Sheep Island. It is, however, often omitted.

The following sentences may serve to illustrate the dialect:—

Foróe mar tá ú? bha mé éall annreo. Thana' mé airtir (landed). C'áit a bfuil ú? Tá rinn le éile uil. Tá íre uil. Foróe t'annm? (pron. aym). bhfuil ú oo mo éirgeal? Do you understand me? Tá'n clasaó ag bhrí'g (breeshy or breeshy), breaking. Tis aníor ann an ceimró 7 téas ú héin, warm yourself. Tá mí uil óia haoine má téro an bata, if the boat goes. Tá mo faoilrin go veasáir é (dya hay) a ruar an t-rlab, I think he went up the mountain. Tá pior móp ón-a-reo go Cnoc an Tairb, a good piece from here to the Bull. Tá'n bealaé raa go nuig' an Tairb. Ríah, before, pronounced nearly ríahac. An o'fuar ú oo fupier? Cha o'fuar. Tá i 'g-obair leir an im. thice antrom annan Chaolar, a great sea in the Channel.

Nan tigeaó tú arteaó 'na buairó, beró an veoó ve bainne blaé gan tpualliróeaó (sweet milk without stint).

Sé Domhall a'f mórag (or máire)
a raib 'na bainir ruahac;
Domhall a'f máire
a raib n-a bainir ammeil;
bha ceapcan ann, a'f gé ann,
agur éar uáran fcarb ann
agur a méro 'ra b' ann (vetsavan) ve ceapcan—
b'ao ceapcan Eoin a b'feary a b'ann.
na bainir = a mbainir. Ríahac = fine. Ammeil (pron. ermal) = famous. Thar, explained as meaning "nearly."* Scarb = cormorant.

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II.

REV. J. C. MACFLEEN, S.J., Clongowes Wood College, contributes the following phrases, &c., which he noted in Rathlin eight years ago:—

1. Maroin maie oint, good morning.
Comfearyar maie oint, good evening.
Casóe mar tá tú? Tá go bheagó.
How are you? (I) am well. (Thú pron. ú.)
Lá maé! pron. laa-a (= laéa) mah.
Tá'n tigeaó 7 ruide annro (pr. sei an-shó')
'bhfuil tú uil go heipinn an-oiu? (pr. vill oo gúl go haerin an doo'.)
Chán fuil (haa nill). Tá (taa).
Casóe oo élog atá? (caáae do chlog ataa').
Cúig minice 'r ficeao (cooig meenitēs feeliat).
Tabair oam (thōr dhoo), give me.
Tá an tairg veanaíh toite (thaa an thei denu toé),
the house is smoking.
Tá roigheac móp an an t'rágáó (thaa soh'éh mawr er an thraa).

2. Bhí abhán no luinneós ann mar ro—
"Sabnuro an rós móp" (fá épi)—
(gaumud an rawd mawr).
b'i ciail na ceapcaníó line "má 'r oic leir na
oamib eile," nó a fahail rin.

3. An t'páé b'i Séapluir O's Moip pá coill 7 tóip 'na
thiáó, éarla naé raib ve b'ao aca aét beagán mine

*Tá an Prince of Wales ag reolaó, ag reolaó,
Cha oisig ré éar an eaprainn reo (near this coast).

From a Cuskendum Song.

eóina. Rinneasap arán oi i mbóirg, 7 aoubairt
Séapluir:—

"áran eóina (arr'an yawrn')
ar beul mo b'óirg (as hael mo wrawga)
áran 'r fcarp ruar mé maíh (ree-ve)."

4. Am oo bi Saébal boét ag uil go haimeriuca,
7 ba mian leir a aréap oo faópuagó. O'farpung
an caipcin oe, an breuapó ré na háirve oo ráó.
"O'feupainn a ráó n'gáobilg," ar reiréan. "Abair
iao," ar' an caipcin. Oo éorug' an Saébal mar
ro:—

"m' aéap, mo máéap,
mo fean-aéap, mo fean-máéap
mo fínrean-aéap, mo fínrean-máéap,
mo fínrinrean-aéap, mo fínrinrean-máéap,"

agur mar rin leo, ag cup "rin" eile 'na gceann i
gcomnuiré. (Pr. maher, mo vaaher, mo hanah'er, mo
hanavaaher, mo hinshanah'er, mo hinshanavaaher, etc.)

In 2, 3, 4, only the portions in quotation marks are
given as Rathlin Irish.

5. Proper names: (1) Of places: uam na Lomairé
(le bun aille); Coipe bhréscain (oir Reasrainn 7
beann mhór); Sloic na moipian (moipian .i. iars
beag). Surnames: Mac Cúirtig, Englished "M'Curdy";
Mhac Siolla-Ohub, Englished "Black."

6. Pronunciation: In addition to what may be
gathered from the foregoing, the following points may be
noted:—

The digraph ea varies in sound: ceáap = kyaer,
veap = dyaes, bheagó = brae, meup hieadóin = maer
vaen. But feary = fyar, rígan peann = skeean pyan.

do like ae occasionally: aol = ael.

Broad m and b often like v: arbar = ar'avar.

7. Súil buróe, ainn luibe buróe fárap go fapring
in na gopcaib.

8. Teampull comhail (tyampull cooi') rean-
teampull an oileán.

Many songs and tales exist among the people. Though
I stayed only a few days on the island, I heard a tale of
Fair Head (beann mhór), another of Loé Silin, another
of Séapluir ós Moip, etc.

An account of the decay of the Irish language in the
Antrim Glens may be found in the "History of Down and
Connor," by the Rev. James O'Lavery, P.P., M.R.I.A.; and much information about the Rathlin
dialect in the first volume of the "Celtic Society."

III.

Note by Mr. J. H. Lloyd:—

"Mr. John M'Neill has proved satisfactorily that the
dialect of the Glens of Antrim is a local variety of Ulster
Irish, and not Scotch Gaelic. I would like to point out
agreements with the Irish of other parts of Ulster, espe-
cially with the dialect of Oirghialla or Oriel (N. Louth
and S. Armagh).

"1. 'A commonly in Ulster for óá, though the latter is
often heard, too, especially in poetry. 2. I heard 'r
iomós pronounced ríoma in Armagh. 3. Lom péin,
agam péin, &c., are heard also in other parts of Ulster,
and even in Connaught. 4. Uópn is the form in use in
Oirghialla also. Similar instances of the lengthening of
the vowel in that district are cóirneál = coirneál,
veapmar = veapmar, cópn = copn, &c. 5. Ar'im for
ar'um; this shortening is general in Ulster Irish. 6.
Ambeir, in Louth (Omeath), I heard óá or 'a mbéir

(e long). 7. Coṛa; in other parts of Ulster I heard coṛe. 8. Cha póṛann; in other Northern districts, éa póṛann is said. 9. tóir; in Oirghialla éaṛap is the form. 10. páoi ná éaṛpe linn = púinn no éaṛann. This is a locution precisely similar to poime liom = póimam, poime leat = póimat, &c., which I met with in Oirghialla. A Louth man Irished 'Look before you leap' as follows: 'Óeapṛe poime leat ro' ma léimrō tū.' 11. Ca éar liom. This is also the phrase in use in Meath, Louth, and Armagh [I have heard ḡá also in the latter, as in ḡá leir é? Whose is it? ḡáib ar tuit? Where are you from?] In Armagh I have heard ópm and óam also used in this idiom. Chaṛ a máidṛín ir a' pṛó óam. Ca hé éar nṛ a' pṛó ópm áct pṛóir mo époiré? Thus we have three forms, éar ré liom, éar ré ópm, and éar ré óam = caṛaṛ liom é (Donegal, Connaught and Munster), caṛaṛ ópm é (Donegal and Munster), caṛaṛ óam é (Donegal—with óam—and Galway).⁸ It is curious that the active has taken the place of the passive voice in this idiom in eastern Ulster. 12. náe nṛeasat ṛi a léir; precisely the same pronunciation in Oirghialla. 13. Bhi mé ḡa ceannaṛó irṛeac le mo époiré; cf. the following line from an Armagh song: Theannar léir-pe éom oluēt a' ṛ'féaṛar, in which the same verb is used intransitively. 14. a-ṛiar; a-ṛoir and an-ṛoir occur in a poem I wrote down in Armagh in these lines: Macnaṛó fubailce a éuair a-ṛoir ar páil, . . . an buinne buan-laṛta an-ṛoir ó'n Spáinn. 15. leabairō; I have always heard this word pronounced liobarō or liubarō in Meath and Oirghialla. 16. boir' a' éiaṛ; this is also the pronunciation of Oirghialla and Tyrone. 17. I have never met an Ulsterman yet who could Irish 'Belfast.' A native of Omagh told me that he heard the Tyrone people call it ḡaṛman oo ṛḡaom. This, of course, is merely a nickname, perhaps for ṛḡaṛhán ṛ'eapṛaom, the lung (or wry-mouth), or the wrong side. 17. ḡo ṛoillinn; cill is also the form in Armagh.

Seoṛaṛh laoiṛe.

NOTES.

¹ Irish-speaking people are given to making much of dialectal differences. The conscious interest they take in philology will often surprise an outsider.

² Some of the surnames, such as Hunter, Weir, Rankin, Miller, Stewart, appear to be of Lowland Scotch origin. The correct original forms of the other names would be of interest. A few are obvious, such as M'Fall = macphóil; M'Kinley = macphionmlaoisḡ, in Donegal, macphionmlaoisḡ; McCarter = macarṛuip (arṛuip occurs as a Sc. Gaelic forename in the Annals of Tighearnach, A.D. 596, see Voyage of Bran, p. 139, note; and in *Cath Ruib na Ríg*, p. 12); M'Mullan = macmaolán; McKay = macaṛoa; Anderson and McLandish = macḡiolla - aṛoṛpéir; Morrison = macḡiolla-mhuirpe, &c. In the Christian names, éom is the older form borrowed direct from Ioannes. Seagán or Seán is in imitation of Jean or John, with probably assimilation to an older native name. The sounding of the e in éom, éóma, with no consonant preceding, is characteristic also of Scotch Gaelic, and, no doubt, was the primitive custom. The clipping of final ṛs, as in páoṛuṛḡ, éaṛuṛḡ, &c., is common enough in other N.E. parts and in Munster (caṛpa' = caṛpaṛḡ, &c.). aṛaṛoap from Alexander, probably through an intermediate aṛaṛnaṛ. Elsioner, Elsner and Esner are Lowland Scotch forms of Alexander. The surname Alexander is often called Esner (Aesner) by the common folk in Co. Antrim. In the South, aṛaṛoṛum is found for aṛaṛoap, whence M'Ellistrim.

³ Elsewhere ḡiṛpeac; ḡiṛpa for ḡiṛpaṛiḡ. The combination ṛr has a tendency to be made broad in all words, as tuṛpaṛ for tuṛpeac, Seóṛpa = Seóṛpe, etc.

⁴ Compare ḡioballaṛ, rough-coated, of horses, &c.

⁵ uamāṛ must be a dative form of uamh.

⁶ bṛpeac, commonly = caṛ.

⁷ This may be a corruption of pómaṛ, which I have heard an Ulster man pronounce *rawwat*, with nasal *v*.

⁸ Caṛaṛ liom, óam, ópm, are all used in Aran, Galway, in the same sense, *z.c.*, "met me."

Meaṛann cuṛo ṛ'ar ḡaṛiṛoib ḡo mbionn a ṛóṛam ṛḡe 7 tuilleaṛ ṛan iṛpleabaṛ aḡ canaṛaint. ní nṛpe ṛo óaomṛ comāṛpe éapaṛ ṛ'faḡáil ó am ḡo ham. áct ṛar nṛóḡ ní ḡan páṛ ṛo beṛṛeap an oṛeap ṛam ṛḡe ṛo éanaṛaint.

1. Ir peapṛ an puṛo aṛá ná an puṛo naṛ fuil.

2. ní máipeann iomláine na ḡaeóilḡe beo 1 n-áit aonaiṛ ar biṛ, 7 ní féoiṛ a faḡáil munab ar iomláine na ḡeanaṛaint.

3. Canaṛaint ir mó aṛá ar eolap aḡ na ceuṛtaib ṛe luṛt léiḡte ná ḡaeóilḡe. Ir amlaṛó ir peapṛ beṛṛeap ceapṛ na ḡaeóilḡe ar eolap aca ṛam aḡ uenaiṛ comāṛeap 1 ḡcomnuṛe iṛar an ceapṛ 7 an éanaṛaint. Bionn an comāṛeap ṛam ṛá éuenaṛ 1 ḡcomnuṛe iṛ na nóṛaṛib ḡc. ṛan iṛpleabaṛ.

4. Máṛ mian le uinne an ḡhaeóalḡ ṛo beṛt maṛ éeangṛa beo (i. maṛéaint) aḡe, ní mṛó ṛó beṛt ṛó laṛaṛpe le luṛt a laṛaṛta 7 beṛt ná cloiṛteacṛ uṛta. ní luḡaṛe an caṛiṛe ṛo ḡeaba ré ṛe baṛp a cloiṛteacṛa eolap ṛo beṛt aḡe poimh-pe ar éanaṛaint na ṛoasine.

'Na óiaṛó ṛin, beṛt áit 7 míle fáilte aḡ an iṛpleabaṛ poimh ált poḡainteaṛ ceapṛ-ḡhaeóilḡe, 'ré uaiṛ éioṛap ré, 7 ní luḡa ṛo bí puam. Caṛóṛ an níó ceapṛ na ḡaeóilḡe? ní fuiláṛ tṛí cailiṛeaṛta ṛo beṛt ann. an éuo éailṛbeacṛ tṛóib, ḡan aon ḡuáṛ cainte naṛ fíoiṛ-ḡhaeóealaṛ ṛo beṛt ann. an baṛa cailiṛbeacṛ, ḡan poṛla coṛeṛice ṛo éabaṛpe irṛeaṛ ann ḡan fáṛ. an tṛeap éailṛbeacṛ, ḡan maḡlaṛa ceapṛ-ḡraiméir na ḡaeóilḡe ṛo bṛpeacṛ. an éuo éailṛbeacṛ tṛo ir mo óliḡeap ṛaiṛe 7 ṛóṛ-coiméao uaim. ní bṛuḡmíó áct feoil 7 cnáma na ḡaeóilḡe 'ṛan bṛoclóir 7 'ṛan nḡameuṛ. 'Sé an ceapṛ-ḡuáṛ ḡlan ḡhaeóealaṛ anam na ḡaeóilḡe, 7 ní beṛt bṛeṛt aḡ ṛḡoláipe iapaṛṛa ar an nḡuáṛ ṛam ḡo mbeṛt ré 1 ḡeumap a ṛmuante ṛo éabaṛpe ar ḡaeóilḡe ṛe óṛuim caṛiḡe.

It is well that it should be known that the quantity of folk lore at present being collected from Irish-speaking people, is far in excess of the facilities for its publication. This ought not to deter those engaged in this important work from actively prosecuting it. It is something to have even a written record of such perishable and perishing literature. But those specially interested in folk lore ought to seek to provide some method of publishing the collected material. Should not the various archaeological periodicals give a share of their space to Irish folk literature, which enshrines remains often older than the oldest work of man to be found in Ireland, whether of metal, stone, wood, or clay?

SOUTH ARAN IRISH.

(Continued.)

D.

1. Dán, a rope tied round a cow's horns to prevent her going overboard (in shipping). *peigí*.
2. Dubócraó (fem.), maidenhair fern. Tea is made from the dried leaves.
3. Domnaó éirim ou, the last Sunday of July, this year on the 28th. *páoin*.
4. Doiréa: fear doiréa, a dark-mannered, surly man.
5. Ouis, oas: a pin was stuck in the pipes, so that the piper could not get "ouis ná oas" out of them. *Oreóilin*. [Probably pure slang.]
6. Oingliu, noun, not used as verb: cuir oingliu ann, "tickle him." [*Sigleas* means "tickling."]

E.

1. Erriferth (approximate English sound): *é á í é n'* erriferth = he is very nearly a full-grown man. *míceál*. [This points to an Irish word, *oirbeart*, *oirbeart*, *airbeart*, or *fairbeart*. Perhaps for *oirbe-fear*, which occurs in *Cath Ruís na Ríg*, modern version, p. 103, where *oirbe-fear* is translated "aged men," a rendering questioned in the foot-note.]
2. Eoir eacorpob, i lár, in the middle, between two others. In such case the middle object is *pa* or *paol* the other two. [*Eacorpob* = *eacorpas*, Galway Bay dialect.]
3. O'euluis ré oim: it (e.g. sleep) or he (e.g. the policeman) came on me unawares. *páoin*. [Verbal noun *eulós*. With *ó* it means "to steal away from, escape from." With *ar* it means "to steal upon, come unawares upon."]

F.

1. Fuasúigeaó iao they (houses) were stripped of their roofs.
2. Féal a pigstye. The *f* sounds between *fw* and *wh*. [That is, it is an *f* formed by the two lips, and not as in English by the lower lip and upper front teeth.]
3. Fíotó (fíh) a fathom of six feet. *míceál*. [Usually *peaó*.]
4. Feiréleasóir, a fiddler. [The word *fiol*, which would now be *fiol*, occurs in the ancient poem on Oenac Cammáin. The usual word at present is *berólinn*, from *violin*.]
5. Fuairéaó, a sudden flood of rain.

Eóin fuairéaó O mairéaó.

(To be continued.)

NOTES AND QUERIES.

(108) Mr. J. P. O'Reilly, M.R.I.A., writes, referring to "Easy Lessons," § 632, difference of meaning between *ir* and *atá*: "It is very interesting to note that exactly the same relation holds good in Spanish. There are two forms of the verb 'to be,' *ser* and *estar*. The first is the exact equivalent of *ir*, and the second of *atá*, when

employed in the same tenses. Thus arises a sort of play upon words at times, as *say malo*, 'I am bad' (absolutely), *estoy malo*, 'I am bad' (relatively), and then having the meaning of 'unwell': so that the first expression means 'I am wicked' (or 'bad'), and the second, 'I am in a bad state' (Fr. *fatig*), i.e., 'unwell.' In the southern provinces, such as Andalusia, the pronunciation of the vowels is very open, and that of the consonants often softened down, so that the 3rd. sing. of *estoy*, which is *esta*, is pronounced with the *s* nearly mute, and the *e* as simply an aspiration, the accent being entirely on the *ta*, which is very open. Thus, the pronunciation is nearly *é-ta'*. In the south, and indeed in all Spain, *d* and *t* are pronounced with the mouth open, the tongue resting against the teeth and palate, giving the *dt* sound so different from the English pronunciation of these letters, and so closely related to the Irish pronunciation, showing a Celtic community of origin."

BELFAST GAELIC LEAGUE.—This Society has now fairly started on what we hope will be a long and useful and honourable career of work, and has started under the most favourable auspices. The following are the names of the patrons, that is practically of the Vice-Presidents of the Society, coming after the name of its President, Dr. St. Clair Boyd:—Very Rev. Henry Boyle, President of St. Malachy's College; Rev. Dr. Buick, Moderator of the General Assembly; Francis Joseph Bigger, M.R.I.A.; Rev. Canon Crozier, D.D.; Henry Clarke, M.A., T.C.D.; Most Rev. Dr. Henry, Bishop of Down and Connor; Rev. R. R. Kane, LL.D.; Very Rev. A. MacMullen, P.P., M.R.I.A.; Rev. James O'Laverty, P.P., M.R.I.A.; W. H. Patterson, M.R.I.A.; Mrs. W. J. Smythe, Rt. Rev. Dr. Welland, Bishop of Down, Connor and Dromore; Francis D. Ward, J.P., M.R.I.A.; Robert Young, J.P., C.E. It would be difficult to compile a list more representative of education, culture, and advancement in the Northern capital and its neighbourhood. The Committee have secured the commodious rooms of the Belfast Art Society, 49 Queen's-street, Belfast, where classes are held every Wednesday from 7.30 to 9.30 p.m., by competent Irish teachers. The Hon. Secretary is Mr. E. Morrissey.

PUBLICATIONS

FÉLIRE HUI GORMAIN, The Martyrology of Gorman, edited from a MS. in the Royal Library, Brussels, with a Preface, Translation, Notes and Indices. By Whitley Stokes, D.C.L., Foreign Associate of the Institute of France. London: Published by the Henry Bradshaw Society.

The text is a metrical calendar of Saints, composed in the latter part of the 12th century by Mael-Maire hua Gormáin, abbot of Cnoc na n-Apistol, near the town of Louth. The Preface contains an account of the MS., which was almost wholly written by Michael O'Clery, the most celebrated of the Four Masters; of the author of the work, and the place where it was composed; of the character of its language; of its metre; of its contents; and of the glosses on the MS.; in all 52 pages. The text and its glosses, the foot-notes and the English translation, occupy 252 pages. A very full and careful glossary follows, containing 1,100 words, and forming a valuable instalment of Irish lexicography. The volume

is completed by full indices of places (947 in number) and persons (3,450), making it most useful as a work of reference for those interested in Irish history, especially Church history, and in Irish topography. The whole is in keeping with the great reputation of the editor, who has held in two generations a foremost place among Celtic scholars.

THE VOYAGE OF BRAN, Son of Febal, to the Land of the Living; an old Irish Saga, now first edited, with Translations, Notes and Glossary. By Kuno Meyer. With an Essay upon the Irish Vision of the Happy Otherworld and the Celtic Doctrine of Re-birth. By Alfred Nutt. London: David Nutt. Price 10s. 6d.

This is one of the most handsome volumes yet added to the bibliography of the Irish language and of Celtic ethnology. By skilful collation of a number of MSS., Professor Meyer succeeds in presenting a text of this ancient tale considerably older than any existing transcript. This text he treats with characteristic acumen and scholarship. Appended are a number of ancient pieces in Irish, bearing on the subject which forms the main interest of the Voyage of Bran. These are (1) *Comfert Mongáin*, (2) *Scél asa mberar co mbad hé Find mac Cumail Mongáin*, etc., (3) *Scél Mongáin*, (4) *Tuait Baile Mongáin*, (5) *Comfert Mongáin ocus Serc Duibe Lacha do Mongáin*, (6) passages from various sources, published and unpublished. A glossary of 187 important words follows; also indexes of persons and places.

The second part of the volume belongs to Mr. Alfred Nutt, who, beginning from the Voyage of Bran, weaves together a careful treatise on the primitive Celtic notions of the unseen world, as discoverable in Irish literature. The Celtic beliefs are compared with those of other races, and two conclusions are stated as highly probable. These are: that the vision of a happy Otherworld found in Irish mythic romances of the eighth and following centuries is substantially pre-Christian, and that it finds its closest analogues in the mythic beliefs of Greece before the development of philosophic doctrine. "With these," says the author, "it forms the most archaic presentment of the divine and happy land we possess." A second volume is promised, dealing with the Celtic doctrine of Re-birth.

The book is printed and turned out in the finished style characteristic of the house that issues it. It ought to be added to every collection of Celtic literature.

"If we had any investigations into the history of the Irish language," writes Professor Kuno Meyer in the preface to the "Voyage of Bran," "besides the excellent history of the Deponent, lately published by Professor Strachan, it would probably be possible to determine with accuracy the time in which a particular text was composed." An apology is due to the author and to the readers of the GAELIC JOURNAL for the present tardy notice of this important work, *The Deponent Verb in Irish*, by Professor J. Strachan, of Owens College, Manchester (published by the Philological Society). The book is a monument of patient and thorough investigation in one specialized section of Irish Grammar. One can but echo the wish for an application of the same method to other portions of the field. The student of modern Irish will be interested to know that a number of Deponent forms are in present use. Such are the pres. 2 sg. in -ip,

fut. 2 sg. in -ip, perf. 1 pl. in -amap, and 3 pl. in -doap. The verb *peapap*, *ní peapap*, "I know not," so common in Munster, is a deponent. The Munster *acai*, "thou art," is active; the common *acáip* is deponent.

A new periodical, devoted to the scientific study of the Celtic languages, is to appear this month. It will come from Germany, and will bear the title "Zeitschrift für Celtische Philologie" (philology in the German sense, including literature). The editors are Professor Kuno Meyer, well-known to readers of the GAELIC JOURNAL, and Professor Stein of Berlin. The first number will contain much varied matter, every Celtic language except Cornish and Scotch Gaelic being represented. Among other things it will contain articles on a point of Irish Grammar, by Professor Thurneysen; one on some difficult words in the old Irish Sagas, by Professor Zimmer; a Manx love-song, edited by Professor Strachan; notes on the Milan glosses, by the same; an old Celtic leech-book, by Dr. Whitley Stokes; an edition of *Amroo Ailella 7 Conaill Chepmas*, by Professor Kuno Meyer; the story of Cú Bán an tSleibe, by Mr. D. O'Focharta, compiler of the well-known *Siampa an tSheimhú*; an Irish Life of St. Margaret, by Professor Stern, and other interesting contributions.

The *New Ireland Review* for November bears strong witness to the growth of the still hardly conscious feeling among Irishmen that it has come to a choice for them between national culture and national evaporation. The sooner and the more widely this fact is consciously realized, and the more promptly and earnestly and generally action is taken on it the better. The review in question contains further notes on a paper on Carolan, the writer of which does not show any acquaintance with the language of Carolan's songs; an article showing—*map maasó pán ngeal*—that Prince Charlie is a sun-myth of the Scottish Gaelic; "Gaelic Notes on Caesar's Commentaries," ingenious, but not in keeping with the present state of Gaelic philology; a poem on Mangan, and an article on Edward Walsh, two poets who owe much more to our native Irish poetry than it owes to them; and a continuation by Dr. Hyde of his "Religious Songs of Connacht," in which those who can appreciate the expressive power of the pure unmingled stream of Gaelic poetry will find their satisfaction. Dr. Hyde would have done well to collate his version of *Teagars bhíog*, with the somewhat defective version in No. 46 of the GAELIC JOURNAL.

The *Ulster Journal of Archaeology* and the *Journal of the Waterford Archaeological Society* continue with marked success their useful work of teaching people that some things worth knowing existed in Ireland even before our system of "National Education." The latter journal is increasing its equipment for printing matter in the Irish language.

The *Contemporary Review* for October and November contains two very interesting papers by Mr. W. Larminie, on the literature of Ireland and Iceland. The gist of the papers is a comparison between the *Táin Bó Cuailnge* and the *Volunga Saga*.

BIRMINGHAM GAELIC SOCIETY.

To the Editors, GAELIC JOURNAL.

DEAR SIRS—On Wednesday, the 20th November, 1895, at a meeting convened by the Very Rev. Canon O'Hanlon, V.G., and by myself (as President of the Birmingham Branch of the National League), "The Birmingham Gaelic Society" for the study of the Irish Language and Literature was formed. Canon O'Hanlon was elected as President, and myself elected Honorary Secretary. It was arranged that the Society should meet every Wednesday evening. A class of 19 members was immediately formed for study of the language, and further additions are expected. Rooms and books have been provided, so that there will not be any subscriptions or fees required from members.

I shall hope from time to time to advise you of our progress, and remain yours very truly,

THOS. J. MOORE.

95 Colmore-row, Birmingham.

22nd November, 1895.

CONRADH NA GAELOILGE I SCORCAIGH.—Oróce ann fuarmanar tuairpís go mbeirteas an "Craobhín doibinn" i n-ár meais ar a hoct do élos, 7 oo cnuinnigeas an meos. aghann fuair an tuairpís rin i Seomrais na bpeas nóg 'na dail. Tháinig ré éugainn 7 Diarmuro Mac Mupéirú i n-aoimfeact leir. Tar éir fáilte o'fearas poimhe d'áinn 7 éar éir mórán cainte caoine oo beir aghann leir oo mairugeamar ar comóráil áirte oo beir aghann oróce Dia haime a cúg ar fíctó ve'n mí, 7 oá péir rin bí ríoguróeact mór aghann i n-a foéair. Do bí Diarmuro Mac Mupéirú 'na éadairéad aghann. Táog úa mupéirú oo éorpuig iméadta na hoiróce le oán Gaéilge ag filó Gaéilgeal i naimiúocá ag teact éar an hioeas doibinn. Annam oo bí beart cleairóeacta oá deunam ag Conóbar úa cpmín. Rinne ré áirp ar éaraoim ve'n fáirarú Shaeóalag rin oo bí 'pan b'paine 7 i n-áirib eile 'pan éorpuir ag tpoio i n-ágarú fall iar mburpéas luimnig. Do gab páorais Scánuúan áirpán o'ár éum "fáilbe fionn"—Táog Mac Coirp a áinn ó éarap, 7 oo clóbulasú curo oá áirpánarib 'pan "Cipeannas" 7 'pan "Seamróig" timéall veir mbliadán ficeas ó foin. Fuair an t-óganad boeo báp ful ar éirp leir an gáir oá otag ré a áirp 7 a gáir. Rúgá é i n-aice "Chuocáiní doirpíg na biolairpúe" 7 oo éomnuig tréimpe i gCoirpáig. Annro fuair ré báp. Do léig mac mic an Scánuúanag ríeul ar an "Sgeulúe Gaéilgeal." Fuair an gáirpín ro pphóim-óuar na haime ar a' paib ré 'pan "Sgánuúag meadónas" i mbliadna mar gíoll ar feabhar a Shaeóilge. Bhi tulleas oá fáirail rin

ar riubal aghann. O' éirp an hioeas 7 oubairp gur éarim leir go mór an rípeuc 7 an ríoparao oo éomnas ré ionnnam.

Oróce Dia Ceuroaim, a veir ficeas ve mí Sháimna, éug Dubglar ve hioe a leicúirp uair, ag tráct ar "Dí-Shacpanuagá na nGaeóeal." Oo éorpuig ar Saeóilg, 7 oo éarim a éomráo linn go mór. Do bí comóráil mór oaoime ann 7 oo biopar go léir gabta le móo Lábarta 7 le glain-éúill an leicúirpúe.

Oo bí ar n-obair gúadac ar riubal aghann gac oróce eile, i. teagairg Saeóilge 7 ríoguróeact. Oo b'e meos a oáimig ann ag rígluim Shaeóilge gur éaríamap burdean an mhoacéanag oo poim ar oó, 7 burdean aca oo éur oá oteagairg ag Orbopn úa háimrígín.

THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciusko-street, New York (60 cents a year).

The *Celtic Monthly*—17 Dundas-street, Kingston, Glasgow (4/- a year).

Mac Talla—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tuam News, Weekly Freeman, United Ireland, Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner, Cork Weekly Herald, Kerry Reporter; Journals of Cork Archaeological Society and Waterford Archaeological Society, Ulster Journal of Archaeology; in America—Irish-American, San Francisco Monitor, Chicago Citizen, Irish Republic, New York, Nation, San Francisco; in Scotland—Oban Times, Inverness Northern Chronicle.*

All editorial matter should be sent to the Editor, Mr. John MacNeill, Hazelbrook, Malahide. All business communications should be sent to the Manager and Treasurer, Mr. John Hogan, 8 Leeson Park-avenue, Dublin.

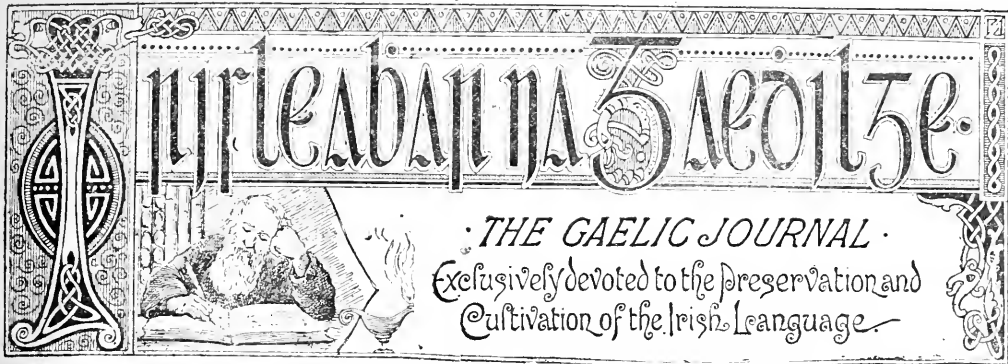
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TO OUR READERS.

Arrangements with reference to printing have caused an unavoidable delay in producing the present number. To obviate a like delay in the next number, the present issue is marked "January and February." April will therefore close Volume VI., and Volume VII. will commence, like the ancient Irish year, with Bealtaine. Subscribers will receive the same number of copies as if no change had been made.

Subscribers and members of societies to which the JOURNAL is sent are requested to continue their efforts in increasing its circulation. There is every hope that a sufficient increase will be secured to enable the price to be reduced to 3d. per copy. But this mainly depends on our readers, whose interest it concerns only less than it concerns the interests of the language itself.

For the present any person or number of persons sending in advance a subscription of £1 will be entitled to receive four copies of the Journal for twelve months.

IRISH IN MONAGHAN COUNTY.

From Fore, in Westmeath, through Meath, Cavan and Monaghan to Slieve Gullion, in Armagh, and thence to Carlingford, in Louth, there runs what may be called a vein or thread of Irish without much interruption. In these counties, and also, it is said, in a very small district in the Mourne Mountains,¹ Co. Down, a population of about 14,000—amongst whom there are very few young

people²—still speak a dialect* of Irish that has probably suffered more from the inroads of English than any other form of spoken Gaelic. Fifty years ago, and even later, Irish would appear to have been the common vernacular language of the north of Leinster and the south of Ulster. The boundary on the south would seem to have been the Boyne river, and on the north the planted districts. To the shame of the natives, be it said, this state of things no longer exists. In this stretch of country the native tongue has been waning, or, as the peasantry say, "wearing out," very fast, and, if things go on as at present, will probably be extinct there in ten or fifteen years.

The Irish of the district referred to is a variety of the Northern or Ulster dialect (canamhant Cúige Uladh),³ of which it forms a sub-dialect, pretty well defined by some peculiarities of its own in pronunciation and vocabulary. Many of these appear in the phrases and dialogues in Neilson's Grammar. This Irish is very closely related to the Irish still spoken in the mountains of Tyrone and Derry, and in the Glens of Antrim, and a little less nearly to that of Donegal. There appear to be two varieties of this Southern dialect of Northern Irish. These may be called Meathian (M) and Oirghiallan (O), from the ancient territories in portions of which they survive. They differ especially in the pronunciation of ao, aoi, eá, f, b and p broad, n̄g, and of

* In all that is said of dialect and dialects in this paper, the word is to be understood to denote distinctions of a very limited scope.—ED.

vowels before combinations of consonants (jū, jūl, nō, &c.), &c.

The following remarks on the sounds do not claim to be complete. Even in parishes bordering on each other, the same word will be heard with varying pronunciation.

Ā = au (O), especially in Louth; in Meath and Farney aa is the usual sound. In songs au is commonly preferred.

Δ = ō, *e.g.*, ḡḡar, ḡḡar, baḡḡ, ḡḡḡḡ, &c., or a, *e.g.*, ḡarur, tarurann, tarur, &c.

Δō, Δḡ, appear to have three sounds, viz., that of *eu* in French, ö in German,* or that commonly given to *ae* (ae). The two former are the usual sounds in Oirghialla. The latter is heard in Meath, and occasionally further North. Ex., Δōaric = eu-ärc (O), Δḡ rō = öee (O).

O, usually like au, but ō in a few words, *e.g.*, tōḡ, mōm, tōm, mōm, opān, mō, &c. In poetry ō is the sound used in assonance.

Oō, oḡ, ob, always ō, but roḡlam = foolim, roḡa = rae. Om = ō nasal, except in oimān = dhouān, ou nasal.

O varies between ō (O) and ū (M), but both occur in each district.

Δi, three sounds: e, *e.g.*, ar, arḡḡḡ, c.; ū, *e.g.*, baile, raie, &c.; i, *e.g.*, amur, amur (imir), &c.

Δo = Germ. ö (O), *e.g.*, caol = Köl, maol Möl, baḡal = Böäl, &c. The Meath sound is the same as that heard in Connaught. O'Donovan by ūeeū would seem to have intended the latter, Neilson by "oo in fool," the former.

Éa in a few words = 1a, *e.g.*, péalc, ḡḡéal, Séamur = pualc, &c.; éa and éi sometimes = ö, *e.g.*, Réamann = röMaN, péameamail = römil.

Eá has its ordinary sound in Meath (aa), but in O the accent is on the first vowel and not on the second, *i.e.*, the pronunciation represents éa not eá, *e.g.*, féarur, bréaḡ, bealltane, féarunmūḡ (m silent), féarunḡ, véarun (= véarua, did, M, véarun, pron. darān), &c. As these words were for-

merly spelt fepur, breḡ, &c., éa represents the original sound more faithfully.

Ea before o, ḡ, j, ö, ḡ = e, *e.g.*, Peaḡar (pedhär), eaḡla (eḡlä), &c.; before the other consonants = a, *e.g.*, fear (far), leac (laK), &c.

Oro = ö (O) in oröce, coröce, cloröe, and some other words; = ee, (M). In songs the first two are often sounded ee, CHee (O and M).

ui: u has the chief sound in some words, *e.g.*, fuil, tuillead, &c. (O).

Δoi = öi, sometimes ee (O); = ee (M).

f, b and p broad. A slight w-sound is heard after the consonant, common in M, *e.g.*, foruröeac (fwasecaath), báp (bwaas), &c.; rare in O; it occurs before oḡ, or ai, *e.g.*, foḡro (fwaed), raie (fwür), &c.

l: The l of le is usually slender and very liquid (O). l slender final becomes n in a few words, *e.g.*, vām for vāl, áin for áil, éa n-áin liom = ní háil liom.

ng has its usual sound in M, but in O when medial or final, it is equivalent to ḡ, *i.e.*, it is silent and lengthens preceding vowel, which is often nasal, *e.g.*, lunnḡ = lūḡ (Lee), ceangal = céaḡal (kae-äl), teangal = téaḡa (tae-ä, or tö-ä), aingeal = aḡeal (ae-äl, Armagh, ee-äl, Farney), &c.

R: In the adverb ruam the r is always slender (ree-oo).

Ch: Strongly pronounced when initial, except in connaic (hanik, henik, hinik), éa (for noés), éom (hooh, O), éugam &c.; when medial, é = h, and often silent, lengthening preceding vowel, *e.g.*, buröeacur = bwce-a-häs, or bwce-aas, paésro = rahe, paéur = raas or rahäs, &c.; when final it is silent with compensatory lengthening, *e.g.*, úieac decraa; before t it is always silent, *e.g.*, boct=Böth, beannaac=baNaath, &c. The slurring over of the guttural sounds, é and ng, is the strongest peculiarity of this dialect. Neilson (1809 A.D.) says: "Ch before t is quite silent in all the country along the sea-coast, from Derry to Waterford,"—evidently meaning by this the eastern coast.

* To imitate this sound, pronounce the vowel é as in mé, at the same time keeping the lips in the position of whistling or "blowing to cool."—ED.

Th, ṣ, are often fully sounded when medial or final (O), *e.g.*, meṣṣayir = meṣir, or MeGir, ṛeṣṣ = sheṛ, ṭ'innṛeṣṣṭinn = diṣṣāyin, ṛeṣṣa = feṛa, etc.

The medial is silent, lengthening preceding vowel, e.g., ἀτάρι = á-ρι; λείρο = léi-; λεάδι = lé-δι, etc.

Am = ou nasal always, never like \bar{o} , as sometimes in Donegal.

In O the vowels α, ο, and the digraph εα are lengthened before -μν, -μν, -μν, -ντ, -ντ, *e.g.*, κάμν, κάμνάν, κάμναῶ, γάνναρι (= γανναῶν), ἀννιανν, γάλλεα (but γάλλεα, M), τάρπιδε (= τοιρῶεα-δε), βάλλεα, ἀλλεα, ἀλλάν, κόμν, νόμν, ὀμνιδε, κόμνεαλ (for κομνέαλ), νόμν, κόμν, νεάμνιδε (for νεαμνιδε), νεάμν (M, νεαμν for νεάμνα). Νεάλλεα, etc. This lengthening is not found in Meath.

Terminations: $\delta\acute{o}\mu\iota = ar$, more rarely $\delta\acute{o}r$, and $-\acute{e}\tau\iota\mu = ar$; $-\acute{\alpha}\nu = an$ (like an of can), *e.g.*, $\xi\lambda\epsilon\alpha\nu\tau\acute{\alpha}\nu$, or $\acute{o}\nu$ (like preposition *on*), *e.g.*, $\alpha\mu\alpha\acute{o}\nu$; $-\acute{\epsilon}\alpha\lambda$ is pronounced $\acute{\epsilon}\alpha\lambda$ (-al in valley), *e.g.*, $b\upsilon\iota\theta\acute{\epsilon}\alpha\lambda$, and similarly $-\acute{\epsilon}\alpha\sigma = \acute{\epsilon}\alpha\sigma$, *e.g.*, $b\alpha\upsilon\eta\eta\acute{\epsilon}\alpha\sigma$; $-\acute{\alpha}\lambda = al$ in valley; $-\acute{o}\varsigma = \acute{o}G$ (\acute{o} not obscure), and often aG , as if $-\epsilon\alpha\varsigma$ or $a\varsigma$. In all these the value of the long vowel is replaced by a *distinct* pronunciation of a *short* vowel. In $-\acute{\upsilon}\mu$, $-\acute{\upsilon}\nu$, the vowel is short and obscure, *e.g.*, $\xi\alpha\rho\upsilon\mu$, $\rho\acute{\alpha}\tau\upsilon\mu$, etc.; $-\acute{\iota}\nu = een$ in Meath, but in Oirghialla it is shortened to $-\acute{\iota}\nu$, *e.g.*, $\lambda\acute{o}\iota\mu\acute{o}\nu$, $b\eta\acute{\omega}\epsilon\lambda\acute{\iota}\nu$, etc. It appears to have no diminutive force.

The pronunciation of the future and conditional of verbs in -iḡim varies. The 1st sing. cond. would seem to be pronounced in five different ways: -oḱaimn (rare) = ōhin; -aḱaimn (usual form) = ahin, or aain, *e.g.*, ṣ'āyil'aḱaimn; -oḡaimn = a-win (common), *e.g.*, ḱeān-noḡaimn; -aḡaimn = ayin, *e.g.*, ṣ'impe-aḡaimn; ḱomne-aḡaimn, etc.

In 2nd sing. cond. the ρ is always pronounced, even where it ought not to be, e.g., $\epsilon\iota\upsilon\rho\epsilon\acute{\alpha}$, $\beta\epsilon\iota\rho\epsilon\acute{\alpha}$, $\tau\iota\omicron\beta\alpha\rho\rho\acute{\alpha}$ (= $h\ddot{u}rfau$), etc. O.

The pronouns *mé*, *je*, *é*, *ia*, *ia*, are commonly pronounced *mea*, *jea*, *ea*, *rea* (*rio*), *ea* (*io*), though they

sometimes get their proper full pronunciation.

As accusatives and with the passive voice, **nn** and **nb** (or **h-nb**) are used, and not **nnn** and **nbn**.

The synthetic forms of the following are used: Pres. 1st sing., always, as there is no analytic form; 2nd sing., not infrequently; 1st plur., usually, Imperfect and Cond. 1st sing., 2nd sing. and 1st plur., always, as there are no analytic forms for these persons; Past 1st sing., in reply to a remark, question, etc., but the -αῖ (-εαῖ) is commonly pronounced -αιῖ (-ιῖ), though the correct form is also heard [in songs this form occurs frequently in every kind of phrase]; 1st plural, usual in Farney, rare in other places; Future 1st sing., in reply to a question, etc., but like -αῖ the -αο (-εαο) is usually pronounced -αιο or -ιο; 2nd sing., in answer to remarks, etc., 1st plur.; Opt. 2nd sing., not infrequently, 1st plur.

The following are some peculiarities I noticed in the dialect of Farney: Muir for *muir*, although to the north and south of Farney we find *muinn*; *ear* is often pronounced *eir*, e.g., *oieir* for *oiear*, *ieiream* for *iearaim*, etc.; *ea* for *io* in some words, e.g., *eanann* for *ionann*, *eanao* for *ionao*, *Eanaircaom* for *Ionrêcaom*, *teanntuig* for *tionntuig*; *ionn* for *ann* (in it, there); *ḡá* for *ḡá*, if, commonly, though *ḡá* and *á* are also heard; *beinnt* for *bheit*, e.g., *ḡaol pe beinnt ar ábḡear*; *ḡá* (*ḡó*?) for *com*, as, so; *ḡa láit* for *a láet*; *ḡaoraḡ* (= *ḡaoróḡ*) for *ḡaorán*; *éa* for *ia* in a few words, e.g., in *oian*, *ḡiaéán*, *ḡial*; *ḡáit* or *ḡáitci* (cp. *ḡáit* in Donegal), for *ḡá*, but the latter is used too; *naonbair*, pron. *Nanāwār* (*Nināwār*, M.); *teanaim* and *ḡeanaim* for *ḡeanam* (*ḡeanam* often in poetry, *tionaim*, M); *ḡimleoir*, chimney; *ionna* for *i*, in, e.g., *ionna ḡcḡann*, in a tree; *ionna ḡcéairéa*, in a forge; *ionna nḡláta*, in a grate, etc., though *i* is also in use; *e* of *eo* is silent in *beo*, *ḡeoir*; *áuis* for

cum (cúige), though cúige, cúig, cúg, and 'un (pron. m) are also used, *e.g.*, *Tá me 'g 'ul 'uis a' Chruir*, I am going to the Cross (Crossmaglen), whereas in Armagh (Orior) *Tá me 'g 'ul 'un na Cúoir* would be said.

Initials of nouns preceded by article and governed by preposition are treated as follows: *b* is eclipsed, even when following prep. *eo* (or *oe*), *e.g.*, *eo'n mbainne*, etc.; *c*, *g*, and *p* are aspirated, and *r* is what is commonly called "eclipsed" by *τ* (but this change is really aspiration), though I met two instances, at least, of *r* unchanged; *r* would seem to be either eclipsed or aspirated at pleasure; *o*, *τ*, and *m* suffer no change. In the other portions of Oirghialla, the usual Ulster usage is observed, eclipsis being quite unknown.

There appears to be a tendency to substitute *á* and *a* for *ó* and *o*, respectively, *e.g.*, *τáirneac* for *tóirneac*, *τairann* for *toirann*, *funneas* for *funneog*, *fairiál* for *foiriál* (= *fairiál*, *fuláir*), etc.

Fa, the relative form of the past tense of *ir* appears to have left a trace in this dialect, as the following examples tend to show:—*An gairir 'a mó acú, an fearuine 'a mó acú, an gáas 'a veire*, . . . *an éarib 'Óina gáanann 're 'a mianac* from *comairib eo éanann*, etc. Compare *fa* of *ful fa*, before, which is always pronounced *fol 'a*.

As in Manx, there is a tendency to drop the *τ* of *-acτ*, *e.g.*, *fairanneac* (Farsinaa) for *fairinneacτ*, *dháeneac* (dhaenaa) for *dháinneacτ*, and *éineacτ* sometimes = *aenaa*, and even *aeraa*. This, however, is not general.

In some words *o* becomes *l*, *e.g.*, *báir-leac* for *báir-oeac*, *gáirilm* for *gáiróin*, etc.

The barony of Farney is the most southern and eastern part of the Co. Monaghan, and borders on the counties of Armagh, Louth, Meath and Cavan, forming part of the district lying in a direct line between Fore and Slieve Gullion, as mentioned above. The proper orthography is Fearnmhagh (the alder plain), a name descriptive of the locality down to comparatively recent times. In ancient times it was included in the kingdom of Oirghialla or Oriel. The

O'Carrolls, as kings of Oirghialla, were the early rulers of Farney, but in later times it fell under the sway of a branch of the MacMahons, who retained it until subdued by the English in the reign of Elizabeth. Farney was so wild, hilly and uncultivated, it was thereby saved from being planted with foreigners as other parts of Ulster were. So that its inhabitants mostly belong to the ancient race, simple and primitive in their habits, and leading an humble life amid their native hills. And here the old sweet tongue of their ancestors was almost the only one spoken till about 50 years ago. So ignorant were they of English at that time, that they requested their priest, whenever they had one who could speak Irish, to preach to them in Irish, as being the only language they well understood, and many of the old people now living were taught the Irish Catechism and confirmed therefrom. However, the Irish language has suffered terribly during the last fifty years in this district, and if allowed to go on as it has been, in fifteen or twenty years more there will not be a trace of it left nor a word of it to be heard from one end to the other of Farney. That ignorant prejudice against the language which existed in other places, existed here also, and did a deal of harm; however, it has almost entirely disappeared.

"The present state of Irish in this district is this: The older people, say those over 65 or 70 years, all can speak Irish well; most of the middle-aged people—the grown-up men and women of to-day—understand Irish, and many of them speak it fairly; but of the rising generation, say those under 30 years, not one of them can speak or understand it. I don't speak here for all Farney; there are some parts of it where the case is even still worse. However, they say, 'The darkest hour is that before the dawn.'"

The above extract is quoted from an account of Farney sent me by Mr. Henry Morris, of Cashlan East, Carrickmacross, to whom, and also to Mr. John M'Groder, Lisdoonan N.S., I am deeply indebted for assistance rendered in making a collection of the oral literature of the district during

a few recent visits thereto. Both Mr. M'Groder and Mr. Morris, and Rev. Father M'Phillips, C.C., and some others, amongst whom I will mention Messrs. Thomas Martin and James Daly, are very anxious to promote the Irish language movement in the district. Classes which meet twice a week at Lisdoonan N.S. have been a short time in operation, and these have since been formed into a branch of the League, which is now in full working order. The following specimens of Monaghan Irish were taken down from the dictation of Thomas Corrigan, a very fluent and correct speaker of the language, who is a neighbour of Mr. Morris. From him and from Mr. M'Groder's father, who also speaks Irish well and correctly, I have obtained many other pieces, which I hope to publish in time. The proverbs, &c., are from different people, many of them being supplied by Mr. Morris, sen.

Should anyone else happen to visit this district, he will find people who speak Irish at a distance of about three miles from Carrickmacross in almost any direction. Messrs. M'Groder and Morris would be only too glad to give information as to the Irish-speaking people of the locality, more especially as to those that have folk-tales, songs, &c.

CRANN DONÓIGE.

Bí fear ann don uair a dhán, 7 ír cuma
 gá⁴ h-acú bí no nac⁵ iab, 7 bí ré ag obair
 aige⁶ fíolóis. Éus re báirí áite⁶ a baile,
 7 dubairt re le n-a mhuoi, 7 "N'air a
 éiríeac⁸ tú ar maroin, fo⁹ cnaéar, 7 n'air
 a beiríe ar an mion cnaéar¹⁰, cuir írteac¹¹
 'ran uirgáir¹² í." O'éiríe a' bean, 7 fuair¹³
 í a' cnaéar¹⁴ na mine. Cuir í lán 1
 n-a h-argall¹⁵ éuaríe¹⁶ míl. Éus a'
 míol 'ra min. Fuair í a' éuaríe¹⁷ an
 míl fíol¹⁸ a' min. Cá oíoc¹⁹ léi a' fágáil.
 Éus í ama²⁰ ar a' éiríe²¹ í. Éamie gao²²
 móir, 7 éus re leir a' min, 7 'tea²³ a baile
 o'n b'earí 'ran oíoc²⁴, éamie²⁵ re an talam
 geal. 'Tea²⁶ írteac²⁷ o' éiríe n-a bean,
 "Cá n-íe²⁸ fíol²⁹ agam," aoirí re, "go oé

o'fás a' talam gá³⁰ geal gan ríoc ná
 ríeac³¹ a."

"Míre fuair a' cnaéar³² na mine,"
 aoirí a' bean, "Éus míol uaim. Cá oíoc³³
 liom a' fágáil. Éamie gao³⁴ móir, 7 éus re
 an mion uirgáir³⁵ uaim."

"Ó! Cíann donóige bo³⁶!" aoirí a' fear,
 "anoirí níl agam³⁷ ac³⁸ búairí óir, 7 con-
 neácamur le h-áirí na coirí tinné e."

Lá ar n-a báiríe o'éiríe an fear go
 mo³⁹ ar maroin, 7 fuair re 'un a' éiríe oiríe.
 Cuir b'fara go éamie fearí írteac⁴⁰ iab cor
 fíolíe aige. Cuir an bean fáilte iomíe.
 "Céao fáilte oíre," aoirí í, "b'féiríe
 gurí tú fearí na coirí tinné."

"Ó, tá í tinné go leir, a' gíol," aoirí
 re.

"Má tá, tá iur marí mhuoi 'féiríe
 oirí," aoirí í, 7 leir í, éus í an búairí óirí oí.
 Éamie a' fearí a' baile 'ran oíoc⁴¹ o'n
 obair. "Tomair gá h-é bí agam moirí,"
 aoirí a' bean.

"Gá h-é bí agat?" aoirí re.

"Féiríe eadair⁴² iab an búairí óirí
 agat a' féiríe arí."

"Ó! Cíann dona bo⁴³! Cá iab ír a'
 féiríe arí don⁴⁴ nouine agam⁴⁵, ac⁴⁶ 'a
 éamie⁴⁷ oíre go mbeiríeac⁴⁸ gurí-
 teac⁴⁹ agam leir. Well, féaríamur⁵⁰ a
 beirí 'ruibál arí far a' coirí⁵¹. Níl
 agam anoirí ac⁵² cnaéar⁵³ me," aoirí re,
 "conneácamur e 'féiríe arí fíolíe⁵⁴ líe
 an éaríe."

Arí maroin lá ar n-a báiríe, o'éiríe
 ír go mo⁵⁵ go beiríeac⁵⁶ an fearí 'un na
 h-oiríe. Éamie fearí írteac⁵⁷ iab éamie⁵⁸
 móir líe arí.

"B'féiríeac⁵⁹ gurí eiríe líe an
 éaríe," aoirí í.

"M'fíol⁶⁰ go beiríe me líe go leir,"
 aoirí re

"Ó! Áiríe⁶¹ an fíolíe! Má'í tú
 gurí líe an éaríe. Tá iur marí mhuoi
 a' féiríe oirí."

Fuair í fíolíe 'un a' fíolíe-í, 7 éiríe í an

chocán ime aih. N'air a fuair fe an
chocán, bain fe amad.³⁸

“Táinig a’ fear a baile ‘ran oróce.

“Tomair cá³⁹ h-é bí agam,” aoirí.

“Cá h-é bí agat?”

“Sgriob liae an eáiríais, ‘feair a iab an
chocán ime agao a’ féiteam aih.”

“Ó!” aoirí fe, “Cian n’oioige bo’t!
Cá iab ‘féiteam aih aon n’uine agaimn.
Ní⁴⁰ agaimn aoirí d’ a’ maic⁴¹ a máibao;
béirí rí ‘n-a tairíam⁴² o’n zobáiríoe,”
aoirí fe.

Fuair fe búiríoe⁴³ aih maoin. 7 oib-
airí fe leir a’ maic a máibao. Máib an
búiríoe a’ maic, 7 éirí fe iríeac ‘ra
cobán 1. Oimíeíe an fear ‘un na h-oibíe.
Fuair a’ bean ríeian, 7 o’fás rí ríora feola
airíeac aon zair zobáiríoe ‘a iab ‘ra záirí-
oíro.⁴⁴

Táinig a’ fear a baile rá coiríeairíe,⁴⁵
7 é claoiríe ríairíe⁴⁶. Éairí ríao a
éoiríe. Cárí b’faoa zuirí oiríe⁴⁷ an fear
‘ran oróce. O’fíoríeairíe⁴⁸ ré o’n mnaoi,
“Zo vé ‘beirí a léat⁴⁹ feo ‘maoiro’ rá’n
tois?” “B’féaoíeairíe zo b’feil aís an
feoil,” aoirí rí. O’éiríe an fear a’ éirí
fe a éirí éaoíe aih.

“Imeáca me aoirí,” aoirí fe, “Déal mo
éinn!”⁵⁰

“Déirí m’íe leat,” aih a’ bean.

“Cá bíonn!”⁵¹ aih a’ fear. “Cá bíonn
tú liom,” aoirí fe, “Má bíonn tú liom
tairíam⁵² a’ oiríe in o’ oíro.”

Oimíeíe ríao leobéa⁵² zo iab ríao ag ‘ul
tairíe cloríe. N’air a fuair an bean
tairíe, iunn a’ oiríe tairíam⁵³ móir.

“Zo vé ríuo?” aoirí fe.

“Ó, an oiríe,” aoirí rí, “Náir ‘ubairíe
tú liom an oiríe a tairíam⁵⁴ mo oíro?”

Oimíeíe ríao leobéa zo iab⁵³ iríeíe ‘ra
éoiríe. Éairí ré ríairíe ionna⁵⁴ zoiríam, ‘r
lean a’ bean ríairíe m’ a’ éiríam e. Cárí
b’faoa zo⁵⁵ oiríe ríeairíe⁵⁶ iobairíe. B’
oiríe⁵⁷ móiríe aihíe 7 oiríe leobéa. Láiríe a’
bean leiríe a’ b’feairíe.

“Cairíe me an oiríe ríora oiríe,” aoirí
rí.

Cairí rí an oiríe oiríe. N’air a éirí an
oiríe aih na iobairíe, oibairíe fearíe acú,
“Náir ‘ubairíe me ríao o’n oibairíe feo bí
agaimn? Sin na ríeairíeairíe ‘tairíam oirí-
am⁵⁸!” Oimíeíe na iobairíe ‘n-a ríe a’
éiríam an fear ‘r ‘a bean anuaríe
a’ éiríam. Éiríam⁵⁹ ríao a’ t-airíeao ‘r a’
t-oiríe. Éairí ríao a baile. B’ oiríeíe mairíe
oiríe⁵⁸ zo oiríe lá a máiríe.

Sin é mo ríeairíe-íe, 7 b’oiríe⁵⁹ in o’ béal-
íe, 7 ceairíeíe ríao bairíe in mo béal-íe.⁶⁰

THE LOT OF A LUCKLESS WOMAN.

There was a man once, and it matters not whether
there was or was not, and he was working with a farmer.
He brought home a *kilncast*, and said to his wife, “When
you rise in the morning get a sieve, and when the meal
shall be sifted, put it into the hog’shead.” The woman
rose, and she went to sift the meal. She put her hand
into her armpit to search for a louse. The louse fell into the
meal. She went searching for the louse through the meal.
She could not find it. She brought it (the meal) out on
the hill. A great wind came and took with it the meal,
and when the man came home at night, he saw the ground
white. As he was coming in to his wife, “I do not
know,” says he, “what has left the ground so white
without frost or snow.”

“It is I who went sifting the meal,” said the woman.
“A louse fell from me. I could not find it. A great
wind came and took all the meal from me.”

“Oh! wretched lot of an unlucky woman!” said the
man; “now we have only a boot of gold, and we shall
keep it for the sore foot.”

On the morrow the man rose early in the morning and
went to his work. It wasn’t long till there came in a
man who had a sore foot. The woman welcomed him.
“You are welcome,” says she; “perhaps you are the man
of the sore foot.”

“Oh! it’s sore enough, my dear,” says he.

“If so, there is a good thing here waiting for you;”
and, thereupon, she gave him the boot of gold.

The husband came home at night from work. “Guess
who called on me to-day,” says the wife.

“Who called on you?” says he.

“Yon man, for whom you had the boot of gold
waiting.”

“Oh! wretched, unlucky lot! I hadn’t that waiting for
anyone, but it was keeping for ourselves till we would
have need of it. Well, we may walk altogether out of the
house. We have now only a crock of butter,” says he;
“we shall keep it waiting for the ‘Gray Sweep of
Spring.’”

On the morning of the morrow they rose early (so) that
the man went to his work. A man who had a big gray
head on him came in.

“Perhaps you are the ‘Gray Sweep of Spring,’” says
she.

“Troth, I am gray enough,” says he.

“Oh! tell the truth! If you are the ‘Gray Sweep of
Spring,’ there’s a good thing here waiting for you.”

leir na pheadaí, &c. : with annlann only le appears to be in use. ⁴³For búroirí or búirteoirí (Concys). ⁴⁴For gairí, as sóir for sóir, &c. ⁴⁵Comfeargair. a. an oróce ag éiríse uab; tó comfeargair na h-oróce ag teacé, the dark night is coming (Corrigán). In other parts of Ulster the meaning is "evening" (= tóadóna), and in Donegal "twilight." In Munster, as I have been informed, eargair lae 7 oróce is said. Cp. sc. feargar. and Manx fastyr (pron. feargar), "evening." ⁴⁶I also heard páiríste in Louth (Omeath). ⁴⁷For úiríge or úiríge. ⁴⁸For úiríge. ⁴⁹Pron. léit; perhaps léit is the word, but it was explained "so many," and should then be for léit, though the usual phrase in Farney is gá láit (for éom léit or perhaps cá láit?). In Oríor, Armagh, I have heard a láit, and láit rín. ⁵⁰A common phrase in Farney. It is for béal mo éinn poimham. See G.J., No. 36, vol. iv., p. 49, vo gluaire, buó cuma leir cá h-ionao, áit imteacé ar a gairí, beul a éinn poimhe, &c. ⁵¹The present tense often has a future meaning in Northern Irish, hence the use of it here in answer to future tense. There is also a tendency in Ulster to use only the 3rd sing. in reply to a remark, question, &c. ⁵²Pron. /ow-ha or /ofa; leob is in use also. ⁵³Rabaoar being obsolete in Ulster, the 3rd sing. rab takes its place, wherever the synthetic form would be preferred in the other provinces. ⁵⁴For i, evidently an extension of ionn = ann. ⁵⁵This appeared to be pronounced like a ('o'). ⁵⁶Sgata in the other provinces. ⁵⁷For upear, which is also said. ⁵⁸They were in good circumstances, or wealthy; uóig, way, means of subsistence. ⁵⁹Pron. like bróé, and so spelled by O'R. ⁶⁰A usual ending of stories.

Seorain Laoroe.

(tuillead).

A BRANCH OF THE LEAGUE FORMED IN FARNEY.—On Sunday, December 8th, a meeting was held in Lisdoonan National School to establish a branch of the Gaelic League in the barony of Farney, County Monaghan. Mr. J. H. Lloyd attended on behalf of the Central Committee. The chair was occupied by the Rev. Father McPhillips, C.C., Donaghmoynne. Mr. Lloyd addressed the meeting and spoke on the principles of the movement and explained the objects and work of the League. He especially thanked the chairman for the part he had taken in inaugurating the movement in the district. Mr. Lloyd spoke both in Irish and in English. Resolutions were then adopted forming a branch of the Gaelic League, and appointing a committee and officers. The Rev. J. McPhillips, C.C., was elected president. Mr. John McGroder, National Teacher, Lisdoonan, treasurer, and Mr. Henry Morris, hon. secretary. The president, in reply to a vote of thanks, urged the members, as they had now put their hands to the plough, not to stop or look back till they had made the movement successful in their locality.

Irish classes have been formed for some time. They meet every Monday and Thursday in the National School, Lisdoonan. There is a good attendance, and excellent progress is being made.—HENRY MORRIS, Hon. Sec.

NEW BRANCHES OF THE GAELIC LEAGUE.—During the past month three Irish Language Societies have affiliated themselves to the Gaelic League, one in Donegal town, one in the city of Waterford, and one in Birmingham.

SÉADNA.

(Ar leanamaint.)

Ag teacé i gcomhair an tige óo,¹ uairíge ré na ríu ag camt go háirí fé marí beiréad rígeál móir éiríu ar ríubal² acu. Nuair éiríu ré irteacé vo ríaoarair. O'farríu ré uíob cao vo bí ar ríubal² acu. Bí ionghao oiréa é óá fíarríu, marí níorí gíad leir aon tríu vo éirí 'na gcomhíad.

"Tá," aríu uíne acu, "muirí míicíl vo beir i mbuairíu ar maríu ioníu."

O' fíu Séadna 'na éiméall. "Agur cá bfuil míicíl?" aríu ríean.

"O'fan ré rí' baile," aríu 'n fearí a labairí. "Tá báille ag teacé ann ag tógáil éioir. 7 ní uíu go bfuil aon leat-ríu aríu fé óin tige acu."

Níorí óin Séadna áit capá 7 imteacé an uoirí amac.

Bairíuac³ uob' ead máairí míicíl. Vo éim ré ceann aríu agairí aríu tígí na bairíu. Bí uoirí aríu an mbáille aige 7 ní uoirí áit ríu. O' fáilíu an bairíuac³ uoirí.⁴

"Cao tá uairí rín?" aríu Séadna.

"Tá an éioir," aríu ríu.

"An móir é?" aríu ríean.

"Fíce punt," aríu ríu.

"Seo," aríu ríean. "Tá punt rí' ríeacéimíu ag uol vo míicéal. Sin ríce punt óá ríad uoirí ré óin."

"Aíu," aríu ríu, "cao aríu a ríon go ríabairíu an oiréa ríu aríu uoirí uoirí ré?"

"Aríu an rílánuigéóir," aríu ríean.

"Go ríuairí an rílánuigéóirí a luac óin!" aríu ríu.

Bí ré míuigé ríu a uoirí uoirí aríu a tuillead vo ríad. Éimíu an báille irteacé. Haia bán aríu. Plúic aríu. Ríu móirí-éiríu aríu. Cairíu ríu aríu. Muineál beairíu aríu. Cairíu bíreoe glar-caoirí aríu. Bóis móirí aríu. Táru leatán aríu. Colparíu aríu. Baia ríu ríu uoirí 'na lání. É ag ceairíu 7 ag ríreacé. "Éioir nó ríu, a bean an tige," aríu ríean.

Job. Ó! am bhuatair 'r am bapa, a Pég, naé bfeaca oróiré muam arí Seagán an aonaiḡ aét é.

Pég. Agus naé báille Seagán an aonaiḡ, a Jobnuir?

Job. Am bapa ipeaó uair nuóig.

Pég. Cao eile mar rin? “Cioir nó feilb, a bean an tige,” arí peiréan, oipeaé marí uéarfaó Seagán an aonaiḡ é. “Do ḡlaoirí rí arí a mac.

“Seo a fhíicíl,” arí ríur, “comairinn é rin 7 tabairí uo'n uinne macánta ro é.”

Do leat a fúile arí fhíicéal, marí ní feacairí pé Séaxna aḡ tabairí an airḡirí uá mátairí, 7 uo leat a fúile arí a mbáille, marí ní maib aon éomne aige ḡo maib aon leat-fingim airḡirí ra' tige. ḡlac pé an cior 7 tuis pé a bóearí airí, 7 ir é bí ḡo cpiáiríte cancaiaé, marí bí an áit ḡeallta aige an maíroin ééaxna uo uinne eile arí bpeib maíe.

“Seao,” arí Séaxna, aḡ teacé a baile uo;⁵ “má bí ḡnó roirí lámairí⁶ aige aḡ lot maíteara mo rḡillinge, bíoó ḡnó ir mó 'ná é anoir aige aḡ lot cairibe an fíeao punt. Ir uóig liom naé mipe uom an ḡnó rain o'fagáil roirí é péin 7 an baimeacé.”

Éáiríḡ pé a-baile 7 éiom pé arí an obairí. Ba ḡearrú ḡo maib fhíicéal irteacé 'na uiairí 7 uo éiom pé arí an obairí. Níoirí labairí aon-ne' an éuro eile uo'n lá 7 ní maib le cloiríroin ann aét bog-fearḡáil na bfeairí, anál fáxa éiom Séaxna, mion-buillíre na ḡearrú mbeaḡ 7 cairriang 7 rárfao an rínaéa ééairíḡ.

Nuairí éuairí fhíicéal a-baile an oróce rin, u'innirí a mátairí uo cao uubairí Séaxna le linn an airḡirí uo éabairí uí uo,⁵ ḡo nuubairí pé ḡurí arí ion an tSlánuḡteópa uo bí pé uá éabairí uí. “Do bí ionḡnaó oiréa ariao, marí níoirí b' é a uetairínn muam ḡo maib punn cpiáiríteacéa aḡ baime le Séaxna.

Do ḡluairí fhíicéal aḡ rḡuríuóeacé 7 u'innirí pé uo buacáill eile é. Ba ḡearrú ḡo maib pé fáxa fairríng arí fuairí na

u'iríte.⁷ “O'airíḡ Oiaimairí Liaé é. O'airíḡ an báille é. O'airíḡ Saób é.

“A uiairí,” arí Saób, “arí airíḡirí cao uo u'inn Séaxna le uéiréanaiḡe?”

“Níoirí airíḡear 7 ir cuma liom.”

“Soó' a uiairí, uo éearpamairí ḡo maib ciall aige.”

“Airíú 7 cao uo u'inn pé?” arí Oiaimairí.

“Do u'inn pé an tuacal—muo náirí éirí muam airí,” arí ríur.

“Agurí cao é an tuacal ir ueríeannaiḡe aḡa uéanta aige?” arí Oiaimairí.

“Tá,” arí ríur, “uul 7 éao punt airḡirí uo éabairí uo'n rínamairí⁸ beaḡ rain éuarí, mátairí fhíicíl bacairíḡ.”

“Airíú a Saób, ná cpiro é.”

“Ó ḡo ueríinn a uiairí, ní 'l fíocal bpeiríe ann. Iré an báille péin u'innirí uom é. Ní feacairí cá bfuairí pé an t-airḡeao ḡo léirí. Agurí uairí nuóim, cao é an cairibe uo airḡeao uo beirí aige má 'r marí rin uo éearpamí pé é uo rḡaoileao uairí? Ir maíe a u'innirí⁹ an cleammarí uo bpuarí an uairí úirí. Ní éuiríroin a éacuríḡaḡ ḡo bpiacé u'iom mé beirí póiríta aḡ amaoán.”

“Am bapa a Saób,” arí Oiaimairí, “Ní mipe uo bpuirí é.”

“Ue 7 uairí Liaé!¹⁰ a u'innirí, cia eile bpuirí é aét tuirí? Uairí nuóig ní hamlaíró a mearrí a pió ḡuríab é Séaxna uo bpuirí é.”

“Anuairíḡ, a ḡamíann, ní uóca ḡurí bpuirí aon-ne' é. Ní maib pé ann le bpuiríao,” arí Oiaimairí.

“Ní maib pé ann le bpuiríao!” arí ríur. “Ní maib 7 ní uerí. Ir uoarí an ríḡarí uinne éu! Ní maib pé ann le bpuiríao! Ir uoarí an éamirí í rin uairí-re. Sim íao uo comairíam uile 7 a ḡelann cpiéa í ḡepié acu, 7 éao tá uéanta aḡarí-ra? Ní maib pé ann le bpuiríao! Ní maib 7 ní uerí!”

Anuairíam uo éiom rí arí ḡol. “O'airíḡ Oiaimairí 7 buairí pé ríoirí éum an uoiríur 7 éuirí pé a ḡuala leirí¹¹ an uiríam 7

o'feud ré ríor an bótar 7 annrain o'feud
ré ruar an bótar.

(Léanraí de reo.)

TRANSLATION—(CONTINUED).

As he was approaching the house he heard the men talking loudly, as if they were discussing some important matter. When he came in they stopped. He asked them what their subject of discussion was. They were surprised at his asking it, as it was not usual with him to attach any importance to their talk. "The matter is," said one of them, "that Michael's people are in trouble this morning." Seadna looked about. "And where is Michael?" said he. "He stayed at home," said the man who spoke. "There is a bailiff coming there to demand rent, and I don't say they have a halfpenny of money under the roof of the house," Seadna only turned round and went out the door. Michael's mother was a widow. He faced straight for the widow's house. He had the lead of the bailiff and that was all. The widow welcomed him. "What does he want?" said Seadna. "He wants the rent," said she. "How much is it?" said he. "Twenty pounds," said she. "Here," said he. "There is a pound a week going to Michael. There are twenty pounds of his hire for you beforehand." "Aroo," said she; "for what would you give me so much money in advance?" "For the sake of the Saviour," said he. "May the Saviour give you the value of it!" said she. He was gone before she had time to say any more.

The bailiff came in. A white hat on him. Cheeks on him. An overbearing mouth on him. A thick nose on him. A fat neck on him. A sheep's-grey frieze coat on him. A big stomach on him. A broad back on him. Calves on him. A heavy blackthorn stick in his hand. He grunting and blowing. "Rent or possession, woman of the house," said he.

GOB. Oh! upon my word and credit, Peg, I never saw the *dead stamp* of Shawn-an-aonaigh but him.

PEG. And is not Shawn-an-aonaigh a bailiff, Gobnet?

GOB. My word, he is, to be sure.

PEG. What more about it, then? "Rent or possession, woman of the house," said he, exactly as Shawn-an-aonaigh would say it. She called her son. "Here, Michael," said she, "count that and give it to this honest man." Michael's eyes opened wide, because he did not see Seadna giving the money to his mother. The bailiff's eyes opened wide, because he had no notion that there was a halfpenny of money in the house. He took the rent and took to the road, and it is he that was vexed and scalded, for he had the place promised that same morning to another person, for a good bribe.

"There!" said Seadna; "if he had work on hands, destroying the good of my shilling, let him have a bigger work than it now, destroying the good of the twenty pounds. I think I shall be safe in leaving that matter between himself and the widow."

He came home, and he went to work. It was short until Michael was in after him, and he went to work. No person spoke during the remainder of the day, and nothing was to be heard then but the soft whistling of the men, the long, heavy breathing of Seadna, the tapping of the little hammer, and the drawing and tightening of the waxed thread.

When Michael went home that night, his mother told him what Seadna said at the moment of his giving her the money, that he said it was "for the sake of the

Saviour" he was giving it to her. They were both surprised, because it never had been their opinion that there was much devotion belonging to Seadna.

Michael went off to spend the evening, and he told it to another boy. "Twas short until it was far and wide through the country. Dermott Liath heard it. The bailiff heard it. Seve heard it. "Dad," said Seve, "did you hear what Seadna did of late?" "I did not, and I don't care." "Why, dad, we thought he had sense." "Aroo, what did he do?" said Dermott. "He did the absurd thing, what he has never failed to do," said she. "And what is the last absurd thing he has done?" said Dermott. "It is," said she "to go and to give a hundred pounds in cash to that little *snout* above, lame Michael's mother." "Aroo, Seve, don't believe it." "Oh indeed, dad, there is not a word of a lie in it. It was the bailiff himself that told it to me. I don't know where did he get all the money. And what good is it for him money to be in his possession if that is the way he intends to let it go from him? You did well to break the match that time. I would never put the grief of it off me, that I should be married to a fool." "My word, Seve," said Dermott, "it was not I that broke it." "And *darfa liath*! man, who else broke it but you? Sure it is not *how* you would think of saying that it was Seadna that broke it." "Really, my dear, I don't suppose that any person broke it. It was not there to break," said Dermott. "It was not there to break!" said she. "It was not and it will not be! You are a nice sort of man! It was not there to break! That is nice talk from you. There are all your neighbours, and their children settled in life by them, and what have you done? It was not there to break! It was not and it will not be!" Then she began to cry. Dermott stood up and walked down to the door, and he put his shoulder to the jamb, and he looked up the road, and then he looked down the road.

(To be continued).

NOTES.

¹ "At coming near the house for him," idiom for "on his coming near the house." ² *ap rubal*, "going on." Also means "away." ³ *o'iméir ré ap rubal*, *éug ré ap rubal* *leir é*. ⁴ Originally *baintreabéac*, a woman who farmed her own land; *treabac*, act of ploughing. ⁵ For *poime*. Formed on model of *leir*, *éapuir*. ⁶ See note 1. ⁷ Between hands, *i.e.*, in hands, on hand. ⁸ Nominative *oúairé*. ⁹ *Snáhanne* gives the idea of a sour, sluggish, unreliable person. ¹⁰ *Uhin*, *úinir* for *yunne*, *yunnir*. ¹¹ *Óappa liath* is probably an expansion of *oap liath*. ¹² Against. *le* combines two ancient prepositions, *la*, *le* meaning "with," and *ru*, *ru*, *re*, meaning "towards, against." In Scotland *le* and *re* are kept quite distinct.

Deasair tta Laoḡair.

A section of the GAELIC JOURNAL will henceforth be specially set apart for students. The section commences this month with some general hints for beginners. Future numbers will contain instructions on points not sufficiently elucidated in the books in common use. Questions sent by students on any points obscure or difficult to them will be answered in this section. Special attention will be paid to candidates for all examinations in Irish. Suggestions as to the teaching and study of Irish, the programmes and papers of the various examinations, and so forth, will be thankfully received.

GAELIC LITERARY STUDIES.

BY DAVID COMYN.

Unpublished Poems of PEADAR UA DOIRNIN. [III.].

In the preceding specimens of O'Doornin's satire two individuals of different classes of the lay community are held up to ridicule, and, in one case at least, we are told, with subsequent good effect. In the present instance it is a cleric who comes in for his share, but in a graver style of composition befitting the occasion. We are informed that in this case also the satire produced good results, and that the poet and the object of his remonstrance became better friends than they had ever been before the occasion for it had arisen. In ancient days in Ireland the wordy war between the churchmen and the bards sometimes raged fiercely; and now and then the clergy met the bards with their own weapons in a rivalry which, under changed conditions, had probably continued from the days of their pagan predecessors. But, poetry apart, the clergy often found occasion to censure some of the proceedings of the bards, who in their turn resented and rebuked any tendency to avarice, which they deemed very unbecoming the clerical character especially. The present composition is based upon no poetical jealousy or class rivalry between two learned professions, but upon the very practical charge, apparently not without foundation, of an endeavour on the part of a parish priest to unduly increase the voluntary tribute of his flock. We are told, in his defence, that the expenses of his parish in connexion with church and school work had greatly increased, and that as the times were becoming somewhat more liberal, evidence of progress was required, and that his flock, though poor, might contribute more generously toward increased expenditure. What they were willing to do, however, did not come up to the priest's expectations, and an agitation arose, of which O'Doornin was made the mouthpiece. It is very hard for us, living in well-ordered times, to realize the condition of our forefathers in the "good old days" (?) of the first half of the

eighteenth century. They were wretchedly poor, and any contribution for religious purposes, or "rate in aid" of other social needs, was for the most part levied among them in kind, as will appear from the following poem. It is clear that no derogation from the respect due to the profession of the individual rebuked is in any way intended, nor is the address animated by any personal pique or grudge. It is an expression of public opinion thrown into a form very well understood at the time, though unfamiliar to us, and repugnant to the ideas of this generation. It is said to have been delivered in the presence of the Most Rev. Anthony Blake, Archbishop of Armagh, at his visitation of the parish of Forkhill. As Primate Blake succeeded to Armagh in 1758, and O'Doornin died in 1769, the date of this composition may be fixed between these years.

AOR. III.

TAIRNGIRE.

Peadar Ua-Doirninín mo éan.

Tairngiríe deaighnóigíe mo mneasó le
Crimhítan mac Fíorólmíro an fíona míne
Céir, míne Cónaill, míne Néill, míne Eadac
míngíneadóom, 7c.

Go n-íocfaó rin leum do-fulaing arísáóóal,
mó ná'p bíonighnóó;
'S gur míeara 'ga b'faóbaó fearí aca féin
ioná 'n íomao 'á mbíóóba.

Buó gédárrí 'na óiaíó go scáimíe móirí éireun
í'luaí Loélaun 'gáirí níoíobáó;
Feadó éiríe mbliadóan deugfaoi an anflaíe
Turíéiríur opáinní do híocáó.

An tóara tñom-leumí do éurí arí na fadóóal
tñé míoíuní a n'gaóla;í
Muiréadó ó Láigímbí a óúiríí go héiríuní
b'moíanaíí maóla.

An tñear tñbairíe ó'éirííí óúimíe. fapáoirí!
íóóón, íapáirí 'í a m'íeaní féin,
Lé'pí íimíeadó go claoí a gclúitíe arí a
éóile, 'í arí m'íatíearí arí ótíe.

An ceathrúnaíocht troma-leun a táinig 'na
 óráid, plúas éirimh lé' h-íocad
 uilad, agus laigim, a' Connadta go léir,
 agus maitear na Muinnead.

An cúigeas maonh-euét a táinig oíamh
 'fari Séamair dona buí m'íon;
 Lé'í gearradh gac gearg do mairi de f'huét
 Sasóil-ghair agaimh 'fa tírí reo.

Amáil mar veiri San Eoin 'fari Tairbeu-
 naó:—do éuad na cúig uíba móra-íom
 éarimh, agus adá an peiread uíba i
 láeari agaimh-íonon, iomh gaece m'íe, agus
 amceair cléiríe! Ní mar iomh a d'óiríuig
 ár n-áiríuig agus ár n-áirí-faigair, ár
 laig anama agus eirí, íonon, ár Slánuig-
 teoir, a n-abiamh cléirí na haimiríe reo
 gur luét leannmanta d'ó iao: agus nac i
 leigear na plán a táinig ríad éim an
 traogail, act i leigear na n-eaílán, agus
 a éogbáil a n-uadac troma d'a nguaílnib,
 agus 'ga n-íomcáiríad féim. Ní conpáiríad
 an oíde d'ón lá ioná cléirí na haimiríe reo
 ag comhíonad na m'íomcáirí reo; óir tair-
 beunamh ríad féim 'na b'íaróib in gac
 comhóil, arí aonáigib, agus arí m'íomcáiríob.
 ag tabairt oíomh d'ón íaróibí agus ear-
 nóma d'ón íaróibí. I' mian leó f'íre
 m'í na hionaduib í' uadacáiríe: ní mar iomh
 oíomcáirí an éirí adá f'íre agaimh;
 —agus aonmíre gur m'íomcáirí i g'íomcáirí
 caoiríad iao!

Tá fagairí ríuama in áit na huairíe, arí an
 t'íarí reo éirí-íonil,
 Nac nglacamh uadac gan maol ar éiríad
 arí a éiríad líonta.

Bíonn a bunne ríuag gac blíadán a
 ngluairíamh ag tabad a éirí;
 Ní glacamh ré t'íuairíe le t'íuam no le
 t'íuag, gan f'íuail mar í' mian leir.

Muna mbíod ag an mbóctan, act ceathrúnaí
 na hoctíuairíe, a' cáil beag íl ann.
 Tíocad an Dócturí eiríe go toiceamh;—
 “bí tapuó a' líon ío.”

Sé veiri an íon-lag “tá mo m'íuairíom
 íaróad, agus iao arí ínead,
 “M'í féim 'í mo éiríe arí gann-éirí íríeríe;
 agus maíe d'íomh an éirí ío.”

“A éimí gan éiríeact, b'íeáirí líom féim do
 éiríeact d'a íríuib,
 “Ní írígíam go heug le do boctán íaróad,
 gan mo éiríad líonta.”

Deaíeairí an t'íeactíuairí d'ó íon-lag tair-
 éirí a líonta;
 Mo m'íallact féim go d'íeríom i g'íuairí arí
 an gcléiríeact ceiríe!

Ní íarí an leim ío aríam arí Sasóilíarí
 agaimh 'fari tírí reo,
 Ó d'íomcáirí Tuirígíur uamh ar éiríomh,
 mullad a' íaróam.

I' beirí g'íad' tá ag an gcléiríeact bánta,
 tá agaimh 'fari tírí reo,
 Muna b'íaríó ré íaríad le éiríad lán, íomh
 a beiríe ag íarí d'íarí-bíuio.

Má éiríe nead 'na d'íarí f'í íonoláirí no Cáirí,
 ag íaríarí íarííre;
 “S'íuail, a pláirí, ní íaríam t'í g'íarí, óir
 adáirí f'í ínead.

“Adáirí 'ga íaríarí le t'í blíadánarí, a' í
 ní'l mo mian leat,
 “Ían-fa íarí, níomh éiríomh mo b'íeacáir,
 'í ní'l t'í íoláir.

“A boctáirí b'íeairíe ag teact go íobáirí,
 a' í gan mo éirí leat;

“C'íuáirí meiríamh íarí agus íuairí, agus
 éiríad líonta.”

Ní hé líonad lán-b'íuairíe an leat-b'íarí-
 áille in áit an b'íuairí de íol glán cáiríe
 bánt, í' cáirí íocamhí agus íolígíe do
 boctáirí an íeáirí, act gac íarí-éim eirí
 í' mian leirí an íealáirí reo d'íarí d'ó
 féim, agus d'ón íríeac íarí-b'íuairíe
 b'íeairíe ag tabad na cána ío íuairí:
 agus íarí íomh luétíarí lán-aróiríe
 d'ón amíuairíe beoac, b'íomhíarí, íomh-

leacán, sonn, bíodas ag áit-ioncáir an éleirigh céirna ro. Agus muna bfaighidh gac nór a mian féin, baidhann ar seir-ghair, agus ar min-ghairiú go láir agus go lán-talúin le bun eac-laighe ló-ailte. Go reacánar Dia i b-ge agus mure ar fíoch, agus ar feirigh an fíir céirna roin.

NOTES.—It may be interesting to remark that Primate Blake, mentioned in the introduction, was grand-uncle of the celebrated Pulpit Orator, Walter Blake Kirwan, Dean of Killala. He seems himself to have been rather “a man of this world,” though not quite so much so as his contemporary, Right Rev. Lord Dunboyne. Primate Blake was non-resident, and seldom visited his diocese, finding more congenial society among the great families to which he belonged in his native county of Galway. Mr. Fitzpatrick’s “Irish Wits and Worthies,” gives an interesting account of these prelates, and some of their contemporaries. The composition in verse and prose now under our consideration, affords a curious insight into the condition of the times, and is besides valuable to the student of Gaelic as furnishing examples of the use of quite a number of unusual words. The usual explanatory notes and glossary to the text will be given in the next number of the GAELIC JOURNAL.

Uáirí Coimin.

Coinneach 'us Coille: Orain agus Duain Ghàidhealach, le Alasdair MacDhomhnuill. Inverness: The Northern Counties Printing and Publishing Company, Limited.

This is a neat little volume of original songs and poems in Scotch Gaelic. As a specimen of the author’s composition, take the verses on the death of the lady who did more than perhaps any other person to make the Gaelic language popular among our kinsmen beyond Sruth na Maoile:—

“Is goirt an sgríob a thugadh oirne
In am do’n eorna bheith ga ghearradh,
‘Nuair chaill sinn Banrígh árd nan abhran—
Maire cheolmhar chóir Níc-Ealair.
Tha ar gardha air a maoladh
O’n a thuit gu lár an chraobh úd
Air am faighte an bháir gu daonnan
A bha príseil maoth-bhlaid’ taitneach.

“Sith gu siorruidh’ dhuit, a Mháire,
Is iomadh grás a bha riut ceangailt’;
Cha leig sinn a cuimhn’ gu brátha
Sealladh bláth do thláth-shúil meallach.
Le do mhaitheas ‘us do bhuidhean,
Le do chaireas agus t’ uailse,
Shnaidhm ar cridheachan mu’n cuairt duit
Mar an eidioun chruaidh mu’n mhaide.”

A few changes have been made above in the direction of the Irish spelling. Príseil=príosamhail. Taitneach=taitneamhach. Bha=bhí. Cha leig=ní leigfidh. Cridheachan=croidhthe. Mu’n=um an. Mu’n cuairt=fá gcuart, timcheall.

TAÓG NA SCON AGUS SEAMRÓS NA
SCÉITRE SCLUAS.¹

Is minic nuair bíor im’ fear óg do éuala triádo ar Taóg na Scon. Ní bfuair amac muin cia an fionneasó bí ar. B’féirir ná muin a fíor aige féin. Bí an-áthm aige ar m-átharóib, 7 is áthte sup marí gail ar rin cuireas an leir-annm Taóg na Scon ar. Ní bfuil aithir ná sup Máire² oob’ annm dá mnaoi, marí bí báir aige leir³ an tair ro—

Sáe fíle a’ fáir a’ triádo ear ‘eallairge⁴ féin agus mure a’ máire a’ triádo ear éairnaróe an triádoil.

Ní muin Taóg muin gan capallín, áct is annam bí an t-aon éann caoirgeirge⁵ aige gan beir óiolta nó malairte. Connaic ré ag gabáil an bótarí lá beirte fear a bí ag teacó ó aonac an Damgín, 7 o’fáirirí ré óiol an noeunfáirí malairte leir féin ar capall veir mbliadóan a bí aige. Dubharaí go noeunfáirí, 7 leir rin tugann Taóg amac rean-capall ná muin lá pá bun éirí mbliadóan fíceas. Bí tuairim ag na fearaib go muin ré aoró, 7 o’fíreú oime acu ‘na béal. O’fáirirí Taóg cas ar a fion sup óim ré rin, 7 nuair dubharaí⁶ leir sup éum aoré an capall o’fíorirígeasó, oo rgaríe ré amac, “Is fára mé dá élornac lía tír ‘na ghar.” Marí rin méall ré na oime bóca oona.

Buail na oime maite go minic leir, áct níor bí féirir leo buam leir, óir ná⁷ veacáir ré muin ag riubal ‘ran oíóe gan maire collac ‘na oíom aige.

Aon oíóe aithín, timéoil meadóin oíóe, teangmíirí fearí arí i mbótarí uairneac. Ceirirí Taóg é, ag riáó, “Cia an t-am é, leó’ toil.”

“Tá ré,” arí reiréan, “i n’ am éolacac⁸ oon’ beó 7 i n’ am riublóre oon’ mairí.”

Leir rin oo leas ré ar a mairíe marí

wipe with a *clay alpine*." The judge understood him to say a "clane napkin," and charged accordingly. The word means a stout stick, a "shillelagh." "Dóiréanaic, late; *deiréanaic*, last. This distinction is popularly made in some places. *Dóiréanaic* from *doir*, *dóir*; *deiréanaic* from *deir* is of recent origin.

THE STUDY OF IRISH.

THE IRISH-SPEAKING STUDENT.

Those who are learning to read and write Irish are naturally divided into two sections, those who speak Irish and those who do not. For the first section, the work is an easy matter—a matter, in fact, of a few hours' application. They have first to learn the forms of the letters. This they can do in a few minutes. Begin by copying down the letters on paper from the book. Having copied them once or twice try to write them from memory. If the shape of any letter is forgotten, go back to the printed letters for it. Continue this exercise till all the letters can be written with ease from the memory. The learner then knows both the shapes of all the letters and how to write them.

The next step is to learn the sounds of the letters. At the same time the rule *caol le caol 7 leathan le leathan* must be learned. Then the aspirates, then the device called eclipsis. Nothing then remains but a small percentage of words which preserve an exceptional spelling.

A person who speaks Irish, if he has been at school and has learned to read English, can learn to read Irish by giving an hour to it every day for one or two weeks under the teaching of one who already knows the principles of Irish spelling. I have known children to become fairly well able to read Irish in half a dozen lessons. How small the labour and how great the result! The literature of one's native language, hitherto sealed up, to be laid open to one by a few hours of easy work! What are we to think of the many who have such an advantage, a life-long pleasure, a store of knowledge and intellectual delights, within their grasp, and who will not stretch out their hands for it? But what of those who have it in their power to bring this treasure to the hands of many—yes, and to their own profit—and who do nothing?

The books of instruction published for learners are not adapted to the use of those who speak Irish. If they are used, the learner should confine himself to reading the lessons in Irish, and should not trouble about translating. Once he has learned to read, he may read the books prescribed further on for beginners.

THE BEGINNERS.

For those who cannot speak Irish, I recommend Father O'Growney's *Simple Lessons*, of which Parts I. and II. are issued in book form, at 3d. each. Part III. is now in the press, and Part IV. is in preparation. It must be borne in mind that this series is devised to meet the wants of every class of student, including those who have no teacher and who have only had an elementary education in English. Hence, the better-trained student will find them simpler and more slowly graded, perhaps, than he would have wished. In that case, he should run the more quickly through them, turning back to pick up things he has forgotten.

Students with a large capacity for work will do well not to confine themselves to one course of lessons for beginners. Canon Bourke's *Easy Lessons in Irish*, in spite of some defects, will afford useful exercise, and the *First, Second and Third Irish Books* of the Society for the Preservation of the Irish Language will give some condensed information.

Like all other languages, Irish is best studied under a teacher. Failing a teacher, recourse should be had to a person who speaks Irish for the correct sounds. In Ireland, at all events, there are few who have not frequent opportunities of meeting persons who speak Irish.

In reading or writing Irish, the beginner should always pronounce the words aloud. The ear must be taught as well as the tongue and eye.

I close the first part of this advice to beginners by telling them that they can have instruction in Irish by post from the Gaelic League, Dublin, on sending a yearly fee of Five Shillings and a stamped envelope for each reply.

(To be continued.)

COMMUNICATIONS RECEIVED.

Notes and a poem, "Ainneann na Sgallas," from Humphrey Sullivan, Holliston, Massachusetts.

Poem "Útair Shéoin néilron cum a miná," in MS. in Royal Library, Copenhagen, from W. A. Craigie, Public Library, Brechin.

NOTES AND QUERIES.

(109) 1 n-umair na haimléiré : see N. and Q., No. 101. There is no word in English corresponding to *leap*. Its meaning may be understood from the couplet—

O'fheú pé roip a' r' ó deap
 a'sup o'leap ar o'ha é cup ar a leap.

"He looked east and south, and asked God to put him on the way of doing what was best for himself." *Aimléiré* is opposed to *leap*. *umair* a trough in which furze is chopped. 1 n-umair na haimléiré "in the trough of ill-luck or misery." *Thamair* is *fothla*.

[But the genitive of *aimléiré* should be *aimléiréa*. There may be confusion with *aimpéiré*, *aimpéiréar*, unclear-ness, entanglement, difficulty. Possibly some reader has heard another form of the phrase, which would throw light on the words. *leap*, the promotion of one's welfare, improvement, betterment.—ED.]

(110) In December's *Journal* ("Irish in County Antrim,") Mr. MacErlan quotes a Rathlin song "Gabhmuir an ród mór," etc. This is the title of a well-known Highland pipe tune, and the chorus of a song said to relate to the march of the MacGregors to join Montrose in 1644. In Scottish Gaelic the verse runs:—

Gabhaidh sinn an rathad mór [fo thri]
 Oic nó math le cách é.

The song itself is printed in the "Gael," vol. i., p. 289. It may have been brought to Rathlin by the followers of Alasdair mac Cholla, though of course it might have been carried over much later.

With regard to the next note on the same page, relating to "Séarlus Og Maor," it is interesting to note that the Highland version attributes the lines to the Earl of Mar. Is "Séarlus Maor" then a corruption of "Iarla Mharr"? The lines as given in the Highlands are:—

Mín is burn a sáil mo bhróig?
 Bìadh a b'fhearr a fhuair mi riamh?

It was "crowdie" that the Earl got in this way, and not bread; or does *aran* mean bread in Rathlin? The Highland story adds that the Earl spent the following night in a house, where he got plenty to eat but few bedclothes. He invited his guest to visit him, which he did some time afterwards. On his presence being announced, the Earl said—

Is toigh leam fein am fear 'tha mach
 Irbhin Camaron as a' Bhreugach
 Bha mi oidhche 'n a theach
 Air mhóran bhìdh 's air bheagan eudaich.

Irbhin (=Irvine) as a Christian name may be an English "translation" of some Gaelic one. I have heard of a man called *Omaran* Cameron, which might be the original form.—W. A. CRAIGIE, Brechin.

[*Maor*=steward. Searlus Og Maor may well stand for "young Charles Stuart." The transference of incidents from one hero or person to another is generally characteristic of folk-lore.—ED.]

A new dictionary of Scottish Gaelic is to be published shortly. The compiler is Mr. Alexander MacBain, M.A., F.S.A. (Scotland), who is one of the joint editors of Dr. Cameron's "Reliquie Celticae." The dictionary, which has been twelve years in compiling, will be based on modern philological science. Our brothers in Scotland have already several dictionaries much superior to any dictionary of Irish Gaelic that has yet appeared.

A new series of copy-books in Irish writing has been projected for use in primary schools and by beginners. The style aimed at will be that of the best Irish MSS. There will be four copy-books carefully graduated, and some useful new features will be introduced.

Father O'Growney is publishing the fourth part of the *Simple Lessons in Irish* in the *Gaodhal* of Brooklyn. He has also commenced a new series in the *New World* of Chicago.

THE GAELIC PAPERS.

The *Gaodhal*—247 Kosciuszko-street, New York (60 cents a year).

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Mac Talla—Sydney, Cape Breton, Canada (one dollar a year).

Publications containing Gaelic matter—*Tham News*, *Weekly Freeman*, *United Ireland*, *Donegal Vindicator* (Ballyshannon), *Cork Weekly Examiner*, *Cork Weekly Herald*, *Kerry Reporter*; *Journals* of Cork Archaeological Society and Waterford Archaeological Society, *Ulster Journal of Archaeology*; in America—*Irish-American*, *San Francisco Monitor*, *Chicago Citizen*, *Irish Republic*, *New York, Nation*, *San Francisco*; *New World*, *Chicago*; in Scotland—*Oban Times*, *Inverness Northern Chronicle*.

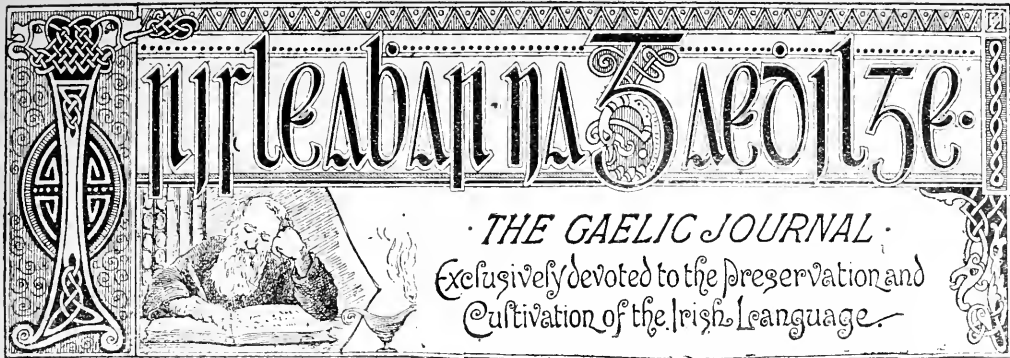
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[OLD SERIES, NO. 71.

bás seaḡáin pléimionn.

Fuair Seaḡáin pléimionn báir an t-ḡaó lá píceas de ḡionbair, i n-aoir a dá bliasáin 7 ceirre píeo. Do bí pé ar an mburóim do éirí **IRISLEABAR NA ḡAE-ÖILGE** ar bun atá bpeir 7 tpi bliasóna seug ó foin ann. Ir é an pléimionnac do rḡiob an ceuo alt de'n ceuo **IRISLEABAR**. An uair do éirí ar ḡeapra **Öáiti** Comín ruar do eagaríóipeac an **IRISLEABAR**, ir air an bpléimionnac do cuipac an cúram foin i n-a ionao. Do bí an pléimionnac 'na fcan-feari ceana péin an uair rin, acé do lean pé dá ḡnó an fairo do bí pé 'na jlámte. Ba éruinn a eolar ar ḡaeöilḡ 7 ba móir a éumair ar i do rḡiobac 7 do labairt. Mí bioó pé don uair gan leabair ḡaeöilḡ 'na lámh aige nó le n-a air. Do'n ḡaeöilḡ éug pé ḡiáó a époróe, neairt a mcanman, bpiḡ a intinne, funneamí a óige, víceall a mcanóon-aoire, fearit a fcan-aoire. So nceairmar **Öia** trióairt ar a anam!

ianḡhno an bhas sheaḡhain pléimionn.

bpon na bpear nḡporóe, ceairmaróe ceuéc ir ué :
leogan na bplait bpior real paor éré gan éuo :
tpeón an deaḡ-époróe ḡairḡiob—tpeit gan tpiur
leoin le ḡa nime deaḡ-fiol pléimionnac.

an pléimionnac ḡlé-époróe ḡaróa ḡlan ḡrinn
i ḡepé uaim ir ḡeup-bporo ó'a maircann annpo éior ;
féile 7 doonóac do ceapac de fpior,
ir do péiróeac ḡac deair-éiré ba deacair do'n
opuḡ.

THE GAELIC JOURNAL
Exclusively devoted to the Preservation and
Cultivation of the Irish Language.

Opóng ḡlan oainḡean ir airtí oáileac é,
ba lúbhair lannac i oepair na beápnar baogail,
i ḡelá 'r i mear do ceap leir bárr na bpeuim,
's i n-úil na banba ḡlac ó éac an épaob.
Cpaob-ḡaeöilac ar a line ba' lapmar oar noóḡ,
ḡeug fpior-faoa ir aoirpe 'r ir fearamac plóḡ,
ppeuim tpiaroi éoir do fín éuḡann ó bheacain na
reöl,

séim-fiol ḡlan, 'r ba ḡaoirmar a n-eairḡur de'n póir.
póir mhioléirur feuc nac tpiur a púla,
ir leogan na nÓeire tpeit gan lurb fan úir air ;
mo bpon an ḡhaeöilḡ ir ḡeup i luge a lúḡ ḡuirt ;
i meoir an tpeim ir léir ḡur rḡiobac a congnaim.

Congnaim tpeit b'eac Seaḡáin ir comipe ceannra
do éumóac páil ar beápnar ḡiolla nḡallra ;
o'fúḡeac clac a ḡeail 'r a loéta pallra
gan clú gan aipo ḡo bpad fan iurleabair-ra.

níl leabair aḡ cléir gan béceac ir rḡeac-o-cao
fiacain ;

ir oall gan oéire cáro eigre i lag-luge lias ;
ir oll-oub ḡeup é éigeam na mban píoe éiar,—
toḡa na laoc ḡo tpeit 'r an fear ḡporóe i ḡeuaró.

i ḡeuaró, mo bpon ! nó-plait ceann-úir car
tuḡ liac ḡuirt clóó o'phóla ir ceairmarail cneao.
ḡiact na leogan ḡepóda gan meairḡac mear
imbliacónar bpon leointe do ceap clú plait.

an ceangal.

plait acá pot' láir, a péim-leac móir,
plait gan clár b'eac Seaḡáin ḡlan pléimionn póḡac,
plait éug ḡiáó mhiic mhiápe i péim 'na póo,
plait ir mál fuair báir, ir a eipe, ir bpon !

ḡaróa na doonóda.

Compaó na ḡaeöilḡ acá clait.

SIMPLE LESSONS IN IRISH.—A large number of sub-
scriptions towards the publication of Part III. of this
work have been received, and will be acknowledged in
detail in next issue. The book will very shortly be
published.

SÉADNA.

(Ar leanamhaint.)

Cáit. Tá mbeirínn i gcár Dáimhura, vearpáinn léi "main do deóir náir éuripir vóit!"¹

Peg. Ní fearar, a Cáit. b' féidir vó mbeiréa i gcár Dáimhura, náir b' fearra vóit iur do deunpá ná an iur do deir reiréan. Ir é ir vóicéige² supab aige b' fearra a fíor cao baó éairt do vóanaim.

Cáit. An ríurparóe! Ir beag oim i.³

Job. Ar aihué Máire Gearra, a Peg?

Peg. An Dóinnac a bí éuráinn, do bí rí ag caint le máirí Míicil, 7 fuair rí tuairpúg an rgeíl vóiréac fé⁴ mar éitir ré amac. Do bí átar móir go léir uiréi nuair éitir rí sup éitir ré an t-airgead uair ar rion an tSlánúgheóra. "Agur," ar rí, "tá fíúil agam anoir go vóuilliró Miceal an t-airgead ram cóim macánta 7 vó mbaó ná beróeacó ré faóálda⁵ iomá ré aige." "Dómaire," ar an bairpéac, "rín é iongnacó an rgeíl ar fao. Nuair a bí ré ag vóil na bfeair arair, do fín ré punt cum Míicil mar ba ónác. 'Ó! ar Miceal, 'táim-re vóilta éana.' 'Slac é rín uaim,' ar Sádna, 7 b' éirín do."

"Sead," ar Máire Gearra, "bíoir vó ráó ná raib éiréam ag Sádna. Vóir ram mar cómairé acu air!"

"Éiréam?" ar an bairpéac. "Ní feaca a leitéro iaim. Tá marinn míle bliadán, ní éurpinn ar mo éann an feucáint a éitir ré oim nuair adubairt ré an focaí 7 é ag ríneacó an airgíó éuráin. "Ar rion an tSlánúgheóra," ar reiréan, 7 nuair feucáir ruar air, bí an vó fíúil aige vó gairi éiríom, i vóiré go vóáinúg iarriacó v'anfáó oim nac bfeairpáinn a innirint vóit."

"Éitir, a óinúg,"⁶ ar Máire. "Cao ba óáó an t-anfáó?"

"Ó, leig dom réim, a Máire. Ir amílaró mar acá an rgeul, vó bfeucáinn i gcomnib

a fíúil an vaira huair, vó éitirpinn," ar an bairpéac.

"A Síobán!"⁷ ar Máire Gearra.

"Teacó, a Máire," ar Síobán.

"Tá iún agam le tabairt vóit," ar rí, 7 vó bí éiréacó 'na ballaib 7 'na gúit.

"Ná bíóó ceiró oir, a Máire," ar Síobán. "Coimeárapo-ra vó iún, vó mbíóó m'anam air."

"Tá a fíor agam-ra go maic go gcoimeárapo, a Síobán, acó tá níor mó agat le vóanaim vóim 'ná mo iún do coimeáó."

Do rtao rí. Níoir labair Síobán.

"Vóir tamall vóim' faógal, a Síobán," ar rí, "7 vó éairar ná póirpáinn éoiróce."

"Ní haon tamall móir vó' faógal acá cairéte," ar Síobán.

"Tá luigéacó é, tá ré buaóairé go maic le vóiréanairé," ar Máire.

"Ní feicim puinn adubair buaóairé agat," ar Síobán.

"Tá mo éiróce vó fínóim le buaóairé" ar rí.

Anrann vó labair rí i gcoir le Síobán 7 éairéarairi éiréiré móir ag coirpáinúg Nuair bí an éoirpáinac éiróinúghe acu éuair Máire a-baile 7 éuair Síobán a-éoiréacó. Acó ní baógal sup éitir aon neul coiréata ar Máire ná ar Síobán an éiróce rín.

Nuair v' éirúg Síobán ar maivóin, ir í bí go tuirpéac. Nuair éair rí a coiró vó éur ar a ceann, ir 'na póca vó éur rí é. Nuair éair rí a b'póg vó éur ar a coir, ir 'ra teine vó éur rí í, mar éurpéacó rí póó móna. Nuair éáinúg rí ar a glánair cum na bparpéacó vó ráó, vó éir uiréi focaí ar bí vó ráó le éuinnear acó "Go gcuiró Dia ar mo lear me! Go gcuiró Dia 7 Muiré a máirí ar mo lear me!" Nuair éairvóiré ó Miceal a éur bíó v'faóáil, ní raib an bíóó ollam vó. Nuair éurpéacó ar a cómairé é, ní raib ré acó leacó-béiréce. Níoir leig ré aon níó air acó an bíóó vó éairéam cóim maic 7 v' feuró ré é.

"Tá iur éirín ar mo máirí," ar reiréan

i n-a aigheas féin. “Ní fearadai ‘o’n (oe’n) traoḡal cao tá ag éiríge fúití.⁸ Ní héiríuip gupiab é an báille úo a beirdeas ag teact aipí? A máctair,” arí reirfean, “tá iuro éisín ag véanaim buadairca úuit. An iarb a tuitlleas le héileam ag an mbáille an lá úo?”

“Aé! ní iarb, a míicil, oirfeao 7 leact-pinginn. Ní ‘l blúipe oim aet nári éoolap puinn aipairi.”

“Níopi b’ feariaa úuit iuro a véanpá anoir, a máctair,” aipia Miceal, “ná uul 7 gíear oo éoolas úuit féin.”

“1r oic an iuro coulaó ‘o’fínn an lae,⁹ a míicil,” arí rípi. “b’ feariaa oo úuine foiríro¹⁰ oo véanaim aip, oá mb’ féirípi é, i oirfeó go mberídeas coulaó na hoiríce go maic aige.”

Do gluar Miceal iuar go tig Séasna 7 oo luis ar a ḡnó. Ní iarb oá ḡreim cupíca aige, ‘nuairípiúo í a máctair ipteac ‘na úiaró. Tós ré a éeann 7 ‘o’feuc ré uipí. Tós Séasna a éeann 7 ‘o’ feuc ré uipí.

“A Séasna,” arí rípi, “oá mb’ é oo éoil é, ‘o’ oirfeasó úom focaí oo labairt leat i’o’ aonairi.”

“A míicil,” aipia Séasna, “oá mbaó áil leat-ra bualaó amac anpaim tamailín.”

Do buail Miceal amac 7 éupí ré a úiom le clarió. “Ní fearadai ‘o’n traoḡal,” arí reirfean leir féin, “cao acá ag éiríge úi, nó cao é an fuadai é reo fúití!”

Bí toip aicinn taob leir. Connaic ré arí an otopi beac beas i n-acíann i rínáit iuaóám alla.¹¹ Do píteab an iuaóán amac ar an áit i n-a iarb ré i bpolaé, 7 éus ré ré¹² bpeit aip an mberí mrig. ‘Nuairí connaic rípi ag teact é, éupí an rígeón úúbaile nupí inni, 7 oo bupí rí an rínáit 7 ‘o’iméig.

Síle. Ó am bhuatari, a pég, go bfeaca-ra iuro maip rín ag iuaóán alla oá véanaim, aet má ‘reao, ní beac a bí ‘ra tpináit aet cuil, 7 oo iug an iuaóán ar éool-opiom¹³ arí an ḡcuil, 7 om bhuatari ná iarb aon maic úi beir ag crioctas a cor 7 ag únfairt.

Comeasó ré a ḡreim éum go iarb rí focaip go leópi. Agur anpaim oá bfeicpéa maip ‘fíll ré ‘ra tpináit í, 7 maip a iug ré leir ipteac í.

ḡob. 1r oóca gupí úeim ré bagún oi.

Síle. Do iug ré leir í, pé i n’éupinn é.

Pég. Ní iug ‘iuaóán míicil an beac leir, maip ‘o’ iméig rí uaró, 7 ‘nuairí éap míicil go iarb an tamailín caríte, ‘o’ fíll ré arí an oitig. ‘Nuairí bí ré ag véanaim arí an nooirup, ‘o’airig ré Séasna ag iáó na bpocal ro:

“Baó faoirie úi an báp 1r meara oo fuairi úuine iuaím, 7 í oá fadḡail react n-uairie i noiaró a ééile, ‘ná mipe oá pópaó!”

Do éap Miceal 7 éupí ré an talaim oe pul arí airig ré a tuitlleas. Aet má éupí, ní túirge bí ré aipí ag an otopi aicinn, ‘ná ‘o’ éirig áro-fearig aip.

“1r oear an obairí í reo,” arí reirfean i n-a aigheasó féin. 1r leam an ḡnó oom’ máctair teact anpao ag véanaim cleaimnair oo Sarób Úiamuú’ léit! Fan go oéirígeara a-baile anoet—”

Le n-a linn rín, oo éonnaic ré a máctair ag véanaim aip 7 aḡaró bán uipí arí úac an báip. Píteab ré ‘na coimne.

“Aipíú a máctair,” arí reirfean, “cao tá oit?”

“Éirt, éirt! a míc ó,” arí rípi i ḡcoḡari; “ní ‘l aon iuro oim. Iméig ipteac éum oo ḡnóta. Táro na rípi eile ag teact láit-pieac.”

Éuaró Miceal ipteac. Bí an ooirup arí oian-leactas¹⁴ 7 gan úuine iptig iomíe. Bí ionao Séasna polaim. Do iuró Miceal 7 oo éarpiaing éurige a ḡnó. Tán’aopai na rípi ‘na noume ‘r’ na noume.¹⁵ Do gluarí an obairí maip ba ḡnát. Níopi fíll Séasna an lá iam.

Síle. Coḡari, a pég, opai noóig, ní li-ag véanaim cleaimnair oo Sarób a bí Siobán.

Pég. Cao eile, a Síle, a éuro?

Síle. Do míáipe ḡearia, ḡabaim-re oim,

7 baò òis liom, dá mbíod aon áall ag Miceal, go dtuigfeadh sé an méirínn, feud!

Sob. Agus ca b'fior duit,¹⁶ a Síle, gur do Máire Séanna bí sí ag déanamh an cleamhnair, nó ca b'fior duit an cleamhnair a bí aici dá déanamh i n-aon cor?

Síle. Ó! go deimhin ír beag dá meaball oim,¹⁷ Cao ari gur éis¹⁸ sí féin 7 Máire Séanna an oróche ag cogaimais? Cao do bain coislaó na horóche de'n beirte? Cao é an púin a éis Máire Séanna ói? Tá a fíor agam-íra go maíe cao do bí ar riuibál acu, seallaim duit é.

Peg. Ír óis liom, a Síle, ná fuilí 1 b'rao ó'n gceairt, 7 gur gáir-éiríge go móir é 'n Máiceal.

Níor fill Séanna an lá íam, 7 níor fill sé an oróche íam. O'fán Máiceal i b'péir¹⁹ na háite. Ír ari a bí an iongná, 'nuair fuair sé ná maib Séanna ag teac. Tug sé an oróche 'na fíor de 'íra átaoimí fúgáim. Céap sé ó am go ham go mberdeadh Séanna éirge an coirp írteac. Trí huairde do b'péir sé 'na fíor de 7 éirí sé go coirp. O ari sé coirpéim dume, d'ar leir féin, gac uair óis, 7 ábairíadh sé an leabair gur b' é Séanna bí ann. An uair deirdeannadh óis, céap sé go b'péiríadh sé Séanna féin ag déanamh ar an coirp, 7 do bog²⁰ sé a beul éim leabairí leir, áit 'nuair o'péir sé níor éirí ní maib aon-ne' ann. Níor éirí²¹ sé go coirp a éirí. O'fán sé 'íra átaoimí i n-aice na tème. Cuir sé fó móna fíor anoir 7 ari. Bí sé anníam fíor gac n-fíor.²² Céap sé náí b' fíorí aon oróche beir éim fíor. Do bí uairdear 7 éirí-eagla ari 7 fíorí, 7 níor fág íam é íam níorí²³ coislaí beir ari ó am go ham. Do éirí níorí óis ari, ba éirí 'n á céile, 7 do éirí sé lán an tíge de óisí beag d'á 'na éirí, 7 íar go léir ari a tí, 7 aon dume uairí amáim ann, 7 é dá éirí oim. O íleamí dume aco írteac ari an t'áir de'n dume

uairí 7 éirí sé fíorí²⁴ sé Máiceal, 7 a fíorí noíí aise.

(Leanfaí de seo.)

TRANSLATION.—(CONTINUED).

KATE. If I were in Dermott's position I would say to her, "That your grief may not be relieved by your tears!"

PEG. I don't know, Kate. Perhaps if you were in Dermott's position you could not do better than he did. It is most likely that it was he that knew best what was right to be done.

KATE. The bold thing! I don't like her.

GOB. Did Mary "Short" hear it, Peg?

PEG. On the following Sunday she was speaking to Mickel's mother, and she got an account of the matter just as it happened. She was very happy when she heard that he gave the money for the sake of the Saviour. "And," said she, "I hope now that Mickel will earn that money as honestly as if it had not been received by him beforehand." "Why, then, indeed," said the widow, "that is the wonder of the story altogether. When he was paying the men last evening he handed a pound to Mickel as usual. 'Oh,' said Mickel, 'I have been paid already.' 'Take that from me,' said Seadna. And he had to." "There!" said Mary Short. "They were in the habit of saying that Seadna had no religion. Let them have that as an indication of it." "Religion!" said the widow. "I never saw the like of it. If I were to live a thousand years I should not put out of my head the look he gave at me when he said the word, and he reaching the money to me. 'For the sake of the Saviour,' said he, and when I looked up at him he was putting the two eyes through me, so that there came upon me a touch of terror which I could not describe to you." "Hold your tongue, you fool," said Mary Short. "What need for the terror?" "Oh, let me alone, Mary. If I were to look against his eyes the second time I'd fall," said the widow.

"Shivaun!" said Mary Short. "Coming, Mary," said Shivaun. "I have a secret to give you," said she, and there was a tremor in her limbs and in her voice. "Do not hesitate, Mary," said Shivaun. "I will keep your secret if my life depended on it." "I know well that you will, Shivaun; but you have more to do for me than to keep my secret." She paused. Shivaun did not speak. "I was a part of my life, Shivaun," said she, "and I thought I should never get married." "It is not any large part of your life that has been spent," said Shivaun. "Little as it is, it has been full of grief of late," said Mary. "I do not see that you have much cause for grief," said Shivaun. "My heart is being wrenched with grief," said she. Then she spoke in a whisper to Shivaun, and they spent a long time whispering. When they had finished the whispering, Mary went home and Shivaun went to bed. But there is no danger that any wink of sleep fell upon Mary nor upon Shivaun that night.

When Shivaun got up in the morning, 'tis she that was tired. When she wanted to put her cap on her head, it is into her pocket she put it. When she wanted to put her shoe on her foot, it is into the fire she put it as she would put a sod of turf. When she knelt down to say the prayers, she failed to say a single word correctly except, "May God direct me to do what is right! May God and Mary, His Mother, direct me to do what is right!" When Mickel required to get his food, the food was not

ready for him. When it was placed before him it was only half boiled. He pretended (to notice) nothing, but to use the food as well as he could. "There is something the matter with my mother," said he, in his own mind. "I don't know in the world what is coming over her. It would not be that bailiff that would be coming again. Mother," said he, "there is something troubling you. Had the bailiff any further claim that day?" "Oh! he had not, Mickel, as much as a halfpenny. There is not a bit wrong with me but that I did not sleep much last night." "The best thing you could do now, mother," said Mickel, "is to go and take a sleep for yourself." "It is a bad thing to sleep in full daylight, Mickel," said she. "It would be better for a person to bear with it if possible, so as that he would have the sleep of the night good."

Mickel went away up to Seadna's, and went at his work. He had not two stitches put when there is his mother in after him. He raised his head and looked at her. Seadna raised his head and looked at her. "Seadna," said she, "if you please, I should like to speak a word with you alone." "Mickel," said Seadna, "if you would walk out there for a little while." Mickel walked out and put his back to a fence. "I don't know in the world," said he, "what is coming over her, or what is this important business on which she seems bent." There was a furze bush near him. He saw on the bush a little bee caught in a spider's thread. The spider jumped out from the place where he was hiding, and he made an attempt to catch the little bee. When she saw him coming the fright put double strength into her, and she broke the thread and went off.

SHEILA. Oh indeed, Peg, I saw a spider doing a thing like that, but if so, it was not a bee that was in the thread but a fly. And the spider caught the fly by the small of the back, and indeed it was no good for her to be shaking her legs nor struggling. He kept his hold until she was quiet enough. And then if you were to see how he rolled her up in the thread and how he carried her in with him.

GOB. I suppose he made bacon of her.

SHEILA. He carried her with him at all events.

PEG. Mickel's spider did not carry the bee with him, because she went off from him. And when Mickel thought the little while was spent he returned to the house. When he was approaching the door he heard Seadna saying these words: "The worst death that ever a human being got, and to get it seven times running, would be a less evil for her than that I should marry her." Mickel turned and made off before he heard any more. But if he did, no sooner was he at the furze bush again than he became exceedingly angry. "This is nice work," said he in his own mind. "It is a disgusting business for my mother to come here matchmaking for Seve (the daughter) of Dermott Liath. Wait till I go home to-night!" At that moment he saw his mother approaching him and a white face upon her, the colour of the death. He sprang to meet her. "Mother," said he, "what is the matter with you?" "Hush, hush! my son," said she, in a whisper. "Go away in to your business. The other men are coming immediately." Mickel went in. The door was wide open, and not a human being within before him. Seadna's place was empty. Mickel sat down and drew his work to him. The men came one by one. The work went on as usual. Seadna did not return that day.

SHEILA. Whisper, Peg; sure it is not matchmaking for Seve Shivaun was?

PEG. What else, Sheila, dear?

SHEILA. For Mary "Short," I'll engage. And I

should think that if Mickel had any sense he would understand that much, see !

GOB. And how do you know, Sheila, that it was for Mary "Short" she was making the match, or how do you know was it a match she was making at all?

SHEILA. Oh ! indeed there is very little doubt about it upon my mind. What did herself and Mary "Short" spend the night whispering about? What took the night's sleep off the two of them? What was the secret that Mary "Short" gave her? I know right well what they were about, I promise you.

PEG. I believe, Sheila, that you are not far from the truth, and that you are far more sharp-witted than Mickel. Seadna did not return that day, and he did not return that night. Mickel remained to take care of the place. It is on him the wonder was when he found Seadna was not coming. He spent the night sitting in the sogaun chair. He thought from time to time that Seadna would be in the door to him. Three times he jumped up and went to the door. He heard a person's step he thought each time of them, and he would swear that it was Seadna who was there. The last time of them he thought he saw Seadna himself facing the door, and he loosened his mouth to speak to him, but when he looked more sharply there was no one there. He did not go to the door again. He remained in the chair near the fire. He put down a sod of turf now and again. He was there ever so long. He thought it impossible for any night to be so long. There was loneliness and trembling fear and nervousness upon him, and that did not leave him without a nod of sleep to be falling upon him from time to time. One nod of them fell upon him that was heavier than usual, and he saw the full of the house of little black people about him, and they all bent on doing him some injury, and one gentleman there *and he* protecting him from them. One of them slipped in behind the gentleman, and he made a drive at Mickel with his teeth exposed.

(To be continued.)

NOTES.

“The oppression (?) of your tears may you not put away !” What is the word main ?

²Θούτις is really a double comparative. ἡ τοῦα means "it is the greater probability," comparative of ἡ τοῖς "it is probable," but used as if a positive. From τοῖς is derived the abstract τοῦα.

³ Expressive of deep dislike or disgust :—

ir beag oim i fionn fuar fluic,
baile biot-buan ir reirbe deoc.

⁴ For páman = according as :—

Τὰν εἶν να οἶεαν, ῥά μαρ λεύγται.

⁵ Participle formed from verbal noun բաճիւն, for բաճեալ, բաճեալս, or բաճե.

⁶ Or vocative "a ómpeac," fem. ⁷ Joanna, etc.
⁸ There are many idioms of the prep. *ὑπὸ* (also *ὑπο*, and in Munster *fé*), to which "under" does not correspond. ⁹ *Lit.* by white of the day.

¹⁰ Old Irish *forúicu*, gen. *forúiten* (= in modern spelling *forúice*, *forúiceam*). The nom. varies with modern dialects, *forúio*, *forúice*, *forúine* (= *forúine*), etc. The student will recognise the resemblance between old Irish nouns in *tu*, gen. *-ten*, which are numerous, and Latin nouns in *-tio*, *-tionis*.

¹¹ Also *subán alla*, *siobán alla*. *alla* here and in *mac alla*, an echo; *maorpaó alla*, a fox, is the same as *allaíró*, wild; and is not the genitive of *all*, a cliff. Scotch Gaelic has *mac talla*, = echo, a further corruption.

¹² Another idiom of fá. ¹³ Opom, Munster nominative = opium.

¹⁴ Also ar oearg-leasáó, "wide open." Compare "fast asleep"

¹⁵ So 'na mbeirte 'r 'na mbeirte, two by two; 'na mbeirte 'r 'na ocpnúp, in twos and threes.

¹⁶ Apparently = where (is it) in knowledge for you?

¹⁷ It is little of its error (that is) on me. 1r beas óa mearbhall opt, right well you know. ¹⁸ Spent.

¹⁹ Vigilia, watch, charge. ²⁰ Bog as a verb has various idioms, e.g., bog óiom, let me go, hands off me; bog an clabán, rock the cradle. ²¹ For ní úeasáó or ní úeasáó.

²² Common, = the length of all lengths. ²³ The hazy state preceding sleep. ²⁴ A rush to attack.

peasóar ua laosáire.

ON THE IRISH OF COUNTY MONAGHAN.

II.

aoó o malllaile ccc.

A Óia¹ lároir, nac² áróúeáil³ a v'iméig mé le bliáóam!

'S nac léirí oam beir⁴ 'ran áit a mbéir⁵* curóeáta⁴ ná ciall!

Tá mo éairíre óa jáó sup le oirgáir⁵ éair me maí,

ásup nac áéarac⁶ mo rgeál-ra ar ar éuir me 'e' éoirce ríáóam!

Ói me tamallt⁸ 7 'á mbéiréasó fairpe ro mo éomair mra' típ,

Racáinn ann ar fúoar 'á mbéiréasó a' fúg-mair ag 'ul le gaoir;

'Noir 'nuair acá me cláóarí⁹ caíte a' bím ar láir mran oí'e,

'S moé ar marom éiríom ag obair, níó nac áil le mo époróe!

'Sé an fáinne a punne tráill¹⁰ óiom, 'r a v'fáz me caíte ción,

'S gan a' ríáíte ar mo énáma', áet capta ! gcoáa ppií¹¹;

1 n-áit na mbíróg áro¹² a beiréasó* oim a' cúl oig¹³,

Tá na gága ar mo fála' 'r ní' ágam luac na oig.

* Perhaps in these cases we should read bíóó, hab. past (a mbíóó, a bíóó). As in Muns. éró=8 in beiréasó (vööo, vëw, Muns. vëCH), which is somewhat like the English word *row* in sound. Úhéiréasó is, however, also said.

beiréasóinn¹⁴ comáirle ar¹⁵ buacáilli' óga fanac¹⁶ amac ó'n eilíge,

'S gan a bpóaró¹⁷ go h-óg ná go¹⁸ scoillíó¹⁹ ríao a gcoiróe;

Teacó a' Óoinnái²⁰ bím go bpíonac a' oearúgáó²¹ mna²² an tíge,

'S gan don feoiríng le h-ól ágam le h-eagla ílláigirí Steel!²³

VARIANTS: At 1st recital mo rgeál in v. I. for mo rgeál-ra, gan ríáíte as opening words of 2nd line of v. III., and similarly ní' in 4th line of last verse; at 2nd recital 'ran áit feo for 'ran áit in v. I.

TRANSLATION.

HUGH VALLELY (WHO) COMPOSED.

I. O powerful God! how (*lit.*, isn't it) terribly I have acted (*lit.*, gone) for a year, when (*lit.*, and) it is not plain to me (I cannot see) to be (that I am) in the place where there might be company or wit; my friends are saying [it] that it is with extravagance I have ever (always) spent, and how joyful my tale of what I have set (sown) of wild oats!

II. I was a while and if there were a wake near me in the country, I would go there at a trot, [even] if the harvest were going with (*i.e.*, being blown away by) the wind; now, when I am lazy and worn out, and I am prostrate in the night, it is early in the morning I go to work, a thing that is not pleasing to my heart.

III. It is the ring that has made a drudge of me, and has left me worn and withered, and without a thread on my bones except [to be] wound (clad) in a frieze coat; instead of the top-boots that should be on me, and *poitin* (*lit.*, the back of the dyke), [the] cracks are on my heels, and I haven't the price of the drink.

IV. I would give advice to the young boys to keep (*lit.*, stay) out of the way, and not to marry young lest they violate their heart; again Sunday I do be sorrowful preparing the woman of the house, [and] not having a single farthing to drink through fear of Mr. Steel.

NOTES.

¹ For Úhé. This irregularity is confirmed by other examples of it.

² Ch final is either silent, or, especially in monosyllabic words, as here, has the force of é; hence this and following word are sounded as if spelt ná háíbeáil.

³ Ulster dialect for áróbéil, wonderful, huge, *terrible*, cp. ná ríligíro sup' áróbéáil ar 'ubairt mé go póill, Donegal song. This word should not be confounded with another adjective, áóbal, which has almost the same sense.

⁴ See last No. under é; curóeáta=curóeáta, teacó (v. IV.)=teacó, but áet (v. III.)=ea or eac for áe'.

⁵ Not in dict., but we find derivatives in oirgúiréacé, morose, extravagant, O'R., foolishly extravagant, Coneys, oirgúiréacé, moroseness, extravagance, O'R., extravagance, folly, Coneys. Curiously enough, the reciter explained oirgúiréacé by some word which confirmed O'Reilly's first sense "morose," though this does not agree with the context so well. In fact, I understood from him that oirgúiréacé was synonymous with the ordinary word oiréacé.

⁶ Pron. ná hápá (Nau haaSaa).

⁷ For oe; often written a.

⁸ This elliptical phrase is used even in the English of Farney, viz., "I was a while"; tamallte, Ulster dialect for tamall.

⁹ More usually = cowardly; this adj. I have not heard outside of Oirghialla; cp., *Syn clabarta liomra rgaraimant le mo éapao 'cá 'ra' tih go fóill, apt macCobéaig.*

¹⁰ The English word for this in Farney is not "thrall," but "drudge," as translated. Hence it would seem that *cáill* does not come from an English source. It is probably of Norse origin.

¹¹ Here we find the English word *frieze* thoroughly Gaelicised! And what has become of the usual word *béirín* in Farney? It appears to have survived, with altered meaning, in the form *béirín*, explained as = dead-clothes, e.g., *Chuir fe uipéi luac fé bpiagne 'béirín, Farney song.*

¹² *Bpós* commonly means any kind of footgear, and is often translated "boot"; hence *bpóga ánoa* = top-boots.

¹³ *cúl oige* or *cúl oige* (*gloine do'n éal oige* occurs in another song by the same poet), *lit.* the back of the dyke, i.e., potheen (*poitin*); so called from the place of its manufacture. *Ois, dig, s.f.*, a pit, a dike, ditch; *oige, dighe, gen. of ois, or oios, a pit, O'R. Ois, -ge, s.f.* and *Oios, g. id., and -ige, s.f.* Coney, but *Oios, s.m.* O'R. Thus the fact of my having heard two genitive forms *oige* and *oige* is confirmed by the dict.

¹⁴ For *béapainn* (?) or *béapainn*.

¹⁵ In Ulster *ap* is the preposition used in this locution, e.g., *éus ge comairle oim, not oaim, though, no doubt, a person using the latter would be understood.*

¹⁶ For *panact* (?), or perhaps another infinitive form. Cp. *fan amac uaim, keep out from me, keep away from me.*

¹⁷ Or, "and that they should not marry."

¹⁸ *ná go here* = or else, or lest. "*Thapainn mac an piois an cloróeaim, a'p dubairt pe leir, 'Tabairt ruar, ná go mbainfeao pe an cionn oé,*" an *bacac móp*, story from same reciter.

¹⁹ Conjunction form of *coillim*, I blindfold, blind; I violate, &c., O'R., *geld, violate, blind, Coney*; and cp. also *coillro*, they spoil, i.e., *millro*, O'R.

²⁰ A common form of expression in Ulster usually Englished "again' Sunday," *lit.* (at) the coming of Sunday, i.e., by Sunday, when Sunday comes. Cp. *ir im 'r ir bainne iao teact an tpanparó, Donegal song; Teact nuao-épué' gneime amápaé, pearsar O Voipnin.*

²¹ "Putting her to work, and telling her what she ought to do," Mr. M'G., sen.

²² As dictated, bean.

²³ A local magnate of the time, who was land agent of the estate on which Vailley dwelt. He is said to have given the latter a half-crown when he heard the song. In Ulster, *maigheir* is pronounced as if spelt *maoirer*, and is often used as the equivalent of Mr. in English, as here. [O Thomar O Coparógeain vapar ionao coinuighe cairleán i bpeapnuis ruapar féin an t-abán rol].

Seoraim Laoire.

ERRATA 'SAN ALT ROIME SEO.

147, l. 3, *cuir* "meGir" i n-ionao "MeGir."

148, l. 3, *Choir*. 148, col. 2, *toruigeann* *curo* an mhungraig ó na foelaib ro, "Farney was so wild."

149, l. 4, ní cóir "7" oo beir i noiaio "ihpai." ní "Sgiob" act "Sgiob laé an eapraig" ir cóir oo beir 'ran rgeul, cia gur ceart iao apao.

150, l. 11, i n-ionao "caprainn" léigear "caprainn." "Caprainn" ran gcár ngeimeaimháde.

150, l. 20, i n-ionao "rá comfeartar," léig "le comfeartar na horóce." *doirtear* "rá comfeartar" i gConaoe áno mhaéa. i. um épáénóna. "Le comfeartar na horóce" i. le conpáé na horóce, le tuitim na horóce.

SOUTH ARAN IRISH.

(Continued.)

5.

1. *Shúpanng*, the shell-fish that bores holes in wreck-timber. *páirín*.
2. *Simpeán* a' *páirín*, the treadle or footpiece of the spade. *páirín*.
3. *Sopún*, hip, buttock (of an animal). See *copóg*.
4. *Sealac* *nuo*, new moon. *Lán sealaige*, full (of) moon. [Cp. *Lán mara*, full of sea, high water.] *Tá ceapama go 'n (= de'n) sealaig ann*, the moon is two weeks old. *páirín*.
5. *Shópaé*, grunting of a pig.
6. *Shoan* appears to be a small exact spot, also a spot of dirt (on a coat, e.g.) *Cop-ghoan* (cowr-) an odd (i.e., occasional) place. "*Uhriceann tú an shoan rin?*" "Do you see that place?" pointing to a corner of the room. *mídeál*. [Cp. *ghoa*, a piece].
7. *Slar*, a "sé slar" pointed out to me, had the back and neck of a dark-brownish colour, but all the rest white. *páirín*. [*Slar* covers a wide range of colour, including green and certain greys and blues. The English word "red" is equally indefinite, having two equivalents in Irish, *ruao* and *ceap*. *Ruao* covers all dull yellowish and brownish reds, as the red of human or animal hair. *Feap ruao*, a red-haired man; *maopa ruao*, a fox; *Láir ruao*, a bay mare; *copóg ruao*, the dock plant. *ceap*, clear red, including crimson, scarlet, &c. *Fuit ceap*, red blood. *Feap ceap*, a red-faced man. *Op ceap*, red gold. *Craopa*, for *caop-ceap*, "berry-red," scarlet. *Teime ceap* a red fire].
8. *Sháirde*: *meangapac sháirde*, smiling. *páirín*.
9. *Sabáil amápa*, singing a song. [*Sabáil báro*, sailing (not rowing) a boat. *Amápa*, an *amápa*, a eulogy, a panegyric in verse. *Amápa*, famous].

h.

hamuró, hames of a horse's collar. *Seagán*.

i.

1. *ionbair*, time, pronounced *ionba'*, unnoo. As in "there is no time to lose."
2. *jugán*, a jug.

l.

1. *Láige*, spade. See *páirín*, *simpeán*.
2. *Liapóro*, a hurley ball. *Uál* is used for a hand-ball.
3. *Úb*, the double pothooks for hanging a pot from the *cpó*.
4. *Liomán*, sunfish. [Also *liomán gneime*, from *liom*, polish. This is an immense fish which, in shape, is like the head and tail of a fish joined, with no body. It is often seen off the west coast].
5. *Leat-cuma*, advantage of one person over another (story of Prince Agav). *Tam*.

m.

1. "*Macántar éar an tpaogal*," *mar dubairt páirín ceap* 7 an meapir goirce ar an mun

aige. "Honesty above all things," as red-faced Pat said, with the stolen churn on his back (*lit.* on the back).

2. *maibla*, a child of two to five years, of either sex.
3. *muirbeac*: "*calaib muirbeac*, that's what they call the garden that the sand does be in it." *páirín*. [*muirbeac*, used as a noun, sandy soil by the sea-side, genitive *muirbige*. Hence *cill mhuirbige* in Aranmore].
4. *meac*, a bee. *Cuarnóg meac*, a beehive, perhaps rather a bees' nest. *meacán*, a swarm of bees. [*meac* for *beac* (genitive *beide*). *Smeac* is also said in Aran.]
5. *maròim báiríge*, a sudden heavy shower (pron. *maoim*). [*maròim* or *maoim*, a burst. In place-names, where a river or lake breaks through a mountain-gorge.]

n.

naipicín póca, pocket-handkerchief. [From "napkin."]

o.

1. *Ocoir*, a large plant, of which I do not know any other name. It was growing by the roadside, and had a large pale violet flower. *páirín*. [The mallow?]
2. *Ogaróin*. *Cuir ogaróin ann*, tickle him. See *omgúr*.

p.

1. *piireós*, a sea-bream.
2. *póirín*, a little stone house or enclosure in a field, in which a kid is imprisoned while being weaned. *páirín*. A Clare man was asked how many kinds of potatoes there are in Munster. He answered: *fatáiríe móra raihpará, fatáiríe raihpa margará, ríghuáiríe muc, póiríní ceapc, 7 fatáiríe beasga na cóirín*.
3. *Páiríonur* *agáin mac tús capá ar éirínn*, name of a story an hour long or more. *Tam*.

ADDENDA.

1. *bannaríe*, the bonding stones forming the cross bond in a wall. *míeéal*.
2. *fatáiríe cnas*, potatoes boiled for horses. The water is just allowed to boil so that the potato remains hard.

Coin Riocairio O Muiréada.

(To be continued.)

THE HIGHLAND NEWS.—This excellent paper is well worthy of imitation in Ireland. It is published in Inverness and conducted by Mr. John McLeod, M.P. Much space is devoted to Gaelic. The copy before us in addition contains an account of his new dictionary of Scotch Gaelic, by Mr. MacBain, and an article by Dr. Cameron Gillies, on "My Gaelic Grammar."

THE MOVEMENT IN AMERICA.—Mr. M. J. Henihan, of the Rhode Island I. L. Society, is working assiduously to spread the organization of classes and societies for the cultivation of the Irish language in the New England States. Mr. Henihan does not advertise his own exertions, but news comes from various quarters of his admirable work. *So mbuadair Dia do!*

AN CAOI AR CUIREAD AR SCÚL CUS-
TOM AR FATAIRÍE I NGAILLÍNE.

Canaimaint na Gailíne.

(Ar leanaimaint ó'n uimhir 69).

Cuairt an gaba a-baile gan a cóta móir
go dtáinig a lá cáiríe lé sul¹ ar riuibál
aírt. Ní rumpieac (=rumpieac=rumpieac-
neac) a córaíl an gaba boet gan a fíor
aige ceup² bí lé n' agairt; 7 y' oíis liom
go móir nac ar a leabairt,—má bí a léiríe
aige, 7 mara maib féin, ní ari a milleán³—
a bí ré 'na córaíl, aet ar bloc corpiac na
hinmíne, nó ar uiláir fuair na ceáirícan.
Aet ní maib ré coim rumpieac⁴ plaíóán a
glacat 'gan am ym 7 atá ré anoir, eiríom.
Aet má fuair ré fuacé nó mara bfuair, ar
nóir ar bí níoir eugcaom ré é.

Ar marom Dia luain 'éiríng an gaba, 7
a' baint reapiac⁵ ar féin, dubairt, "Teagann
maib lé cáiríe 7 gíará⁶ lé foiríó."
Annyin gan biat gan deoc, mara (munar)
ól ré uirge nac maib go mo-éiríneac,
éirí⁷ an gaba an bócar go dtáinig ré go
otí an éiríng, 7 annyin fear ré taob amuir
go cútal⁸ go dtáinig glaoúac ari. 'Sceac
leir annyin, 7 ní foláin bí an áit iríng
iomíne. Bí 'na fuiríe ann iríng lairíre
Cloinne Riocairio. Coim luac a' fuair ré
amair opriab (opriab), gab buairíneac móir é,
mar jíl ré, nro náir b' ioígnac (ioígnac),
go maib a éiríe deunta anoir go cinnte.
Agur y' minic aetir ré i n' innitinn féin,
"Fapairí má bí aon cóta móir agam maib!"

Aet y' fearíy go deiríneac 'na go
briáac⁹. Tug ré faoi deap¹⁰ an tígairíne
ann 'na fuiríe (ag) léiríeac leabairí móir, 7-
gab meiríneac beag é. 'Nuairí éiríneac ré i
láiríy, éiríng na búiríng é go geur, 7 ag
reagairt ní maib a éeangá ná a fol-
láiríe¹¹ aige-jean féin, aet amáin go maib
oéleáil¹² faicéir ari sul¹³ mo-óomáin ra'
rgeul. Fúteac¹⁴ ciontaac é gan curtom

íoc. 'Nuair a cuala an Coimíneac an obair a bí óa déanaí, 7 go maib chíoc ag á cup oílla,¹⁵ o' éirigh ré féin 'na cátaoiri 7 éirigh ré féin an gaba. O'fíarfuigh ré de ar íoc ré an curtom. O'fíreagair an gaba é go blaíra, a' maí,

"Níor íocar 7 níor óiúltaighéar."

"Ní éirigh-re ná an cúirt éú," ar' an tighéarma.

"Maíreac," veir an gaba, a' tochar a mullaigh, 7 cneirim go maib a ábair aige rin féin a deunaim, "míneócaró mipe an cár com maí 7 feurpar mé é."

Annrin o'mnir ré, i n-éirteac an oir-eacair a bí cuinn,¹⁶ gac uile níó.

"Níor íoc tú an curtom," veir an tighéarma.

"Níor íocar," veir an gaba.

"Tuirge?"¹⁷ ar' an tighéarma.

"Maí nac maib don píghinn¹⁸ agam," veir an gaba.

"Ír veacair colann gan ceann a chíocac," veir an tighéarma.

"Ír féoiri a deunaim," ar' an gaba.

"Goróe an nó?" veir an tighéarma.

"Tá," veir an gaba, "an t-rúil¹⁹ a cúir faoi n' oíghalluóe,²⁰ i leabair²¹ faoi n-a muneál."

"Tá an fíunne agat," veir an tighéarma, "acé rin níó nac nveunfari uairí reo amac."

"Deunfari a ngonar²² é," veir an gaba.

"Cionnur ír féoiri?" veir an tighéarma.

"Ní veacra a deunaim," ar' an gaba, "ná lám ar n-eairbuigh, i n-a maib an eócar, a ghearraíó amac ó'n gcoir a bí deunaim chíaróige²³ ra' gceir, 7 muneac é."

"An fíor rin?" veir an tighéarma.

"Dair a bfuil de leabha' i n-ínnonn,²⁴ ar' an gaba, "reo í an fíunne glan. Maíreac cneirim," veir an gaba, "nac bfuil a fíor-agat gairab í an lám láirí an olíge i n-gailm lé fada."

"Níor ceapair maí," veir an tighéarma "go vici mriu nac l' agair chírt a bí an chírt reo, 7 go rpeiralta l' agair na

mboét (atá gan eolur gan cumhacra) a coimeur, 7 cóir ar ceart a tabairt dóib.²⁴ Acé," veir ré, "ní bfuighró a námaro ceao a gcin nior faroe."

"Go maib maí agat 7 ag t'onóir," ar' an gaba; "7 tá rúil agam 7 ag muntir na tíre 'luis,²⁵ ó mune mure'e (munneamar-ne) tuine uaral díot-ra 7 de l'acuróe²⁶ tuine uaral b'ieag' ve'n t'rean-t'reib, náir írligh maí a glán ná a ceann vo Saranac grianra ná vo éiríanac ar bíe eile, 7 a f'ear ruar go f'earmaíal dá tír 7 dá éirí-veam, gíó go mb' éirgean vó r'garíó lé a maib go (=ve) maom f'aghalta aige maí g'eall ar na neite' reo; 7 gíó go g'acit-reacó ré 'an iall²⁷ veirannac dá f'aghal com maí leir an gceur iall, a' learuagó a tíre 'r a deame, 7 a' b'ieacó na f'la-b'iaróe vaoirre atá ag ceannac ar ar v'irí lé beag nac míle blaíóam, 7 bíó²⁸ ré 'nan a deunta nó ná bíó, ní bfuair ré uainn-ne an iogam a t'ugamair vuit-re. Ar an ábair rin," veir an gaba, "tá rúil agam go nveunfarió tú vo díceall sam-ra 7 vo'n caob tíre 'luis."²⁵

Annrin o'érigh an tighéarma 'na f'earmaí 7 éirí f'maomró dó, éirigh ré a' caint go cuaró 7 go háir, 7 nuair a bí píora móir cainte deunta aige, o'iompuigh laíla Clomne Riocairí éairir, 7 a' b'ieacnuagó ruar go g'ruama ar an tighéarma, maí náir éairígh an bealaí bí ré 'leanaí²⁹ leir, o'or'gail a beul móir grianra carra,—an liopa uacair maí neacairín³⁰ póca dá f'íon f'maíreac, 7 an liopa eile a' tuitim éarí a rinigh píor i b'rao,—7 gíó go mbaí grianra an peiríveac³¹ é 'luis,²⁵ maí bí cuma na heugóira, ba f'eadt meara 'ná peacac na r'mpear, veir a dá f'íul f'mamac,³² —labair an carmaíán,³³ 7 ír é aoubairt ré:

"A visther Cummins, ír móir an náiríe vuit féin é, 7 ír móir é vo gléó ra' g'cúirt reo mriu!"

Ní vearma an tighéarma níó ar bíe acé iompóó éairir, b'ieacnuagó ar an iuríon

ruarac a bi faoi éioir, 7 ag aṭruṡaṡ a ḡoṡa
 uubairt ré leir an lairila;

“Cia ir mó ḡleo, mipe 1 ḡcúirt na
 ḡailinne inoiu nó do ḡean-aṡairi mburpaṡ
 eaṡóiomia? Maiaṡ (= muna mbioṡ) an
 lá rin,” aip’ an tiḡearma, “baṡ ruarac an
 reibte⁴ ari ṡaob bóṡairi ṡú 1 Sarana’, baṡ
 beas é do maoin nó do cúmaṡta taob ḡbur
 nó taob ṡall. Aḡur,” aṡairi ré, “ba móir
 an feall plúir na n-uairle ḡrluḡaṡ, 7 do
 macaraimil-re⁵ ṡúri ruar’ na n-aic.”

Níoir feuo an tiḡearma éirteaṡt lé níoir
 mó. O’éirṡ ré’ na ḡearam, 7 ḡr ḡo mbaṡ
 ḡearri a ṡloigeann móir ó ṡalam, b’ éirṡean
 uó é ḡrluḡaṡ lé náirpe. Maṡ leir ar an
 ḡcúirt 1 noiaṡ a mullaig, 7 bí an oirpaṡ
 rin uairpe ari ḡo ḡcúirtí uá ṡiois 1 noiaṡ
 a ṡúil é 1 n-aḡaṡ ḡaṡ coirmeige (=coir-
 céime) uá uṡaḡaṡ ré. Aṡt lé ḡḡeul faṡa
 uṡeunam ḡearri uib, ir annam connear an
 clairila, ná aon uinne uáir bain leir, 1
 ḡcúirt na ḡailinne ó ḡoin ale. Buṡeaṡar
 lé Dia ari a ḡoin, 7 ḡo ḡruil teurima na
 ḡḡuorpaṡoiri caiteṡ!

“Nuair a ḡlan an cpaibeasán⁶ leir,
 ṡoirṡ an tiḡearma a ṡuio camte aip’r, an
 aic ari ḡtop ré ṡeana, 7 níoir ḡtaṡ ruam
 nó ḡo ḡruairi ré an méio ḡúirtíreaṡa bí 1
 láṡairi a’ coṡoibruḡaṡ leir féin, nó ḡur
 ḡḡuorpaṡairi amaṡ uṡ leabair an uḡige an
 curtom mailíreaṡ reo.

Anoir ṡoirṡ an tiḡearma an ṡúir ar a
 nua.⁷ O’fiarṡuig ré uṡn’ feairi a bí’ tóḡaíl
 an ṡurruim cá maib aon ṡairuol amám 1
 leabair an uḡige ṡuḡ ceao 7 cúmaṡta uó-
 ran mailíar biṡ uṡn’ ṡrṡit rin a uṡeunam.
 Ní maib le maṡ ag an ḡfeairi reo, aṡt ḡur
 lé hoḡruḡaṡ na nlairluṡe a bí ré féin a’
 uṡeunam na hoibpe, 7 nac maib ḡ⁸ aige
 ṡairṡ rin ceurṡ bain uó, aṡt amám reo,
 maia nṡeunfaṡ reirṡean é, ḡo maib feairi 7
 feairi eile maṡ lé n-a uṡeunam ṡom luac 7
 uúltṡṡaṡ ré féin é. Ba uṡeacairi loṡt
 u’faḡaíl ari an ḡeant, ḡo rinṡáilte,⁹ 7
 níoir rinṡeaṡ aon loṡt oirpa (uirru) aṡt a
 oirpaṡ.¹⁰

“Aṡt cia an ṡiall ari ḡlac tú an cṡta
 móir,” aṡairi ré, “7 a ḡruil tú uá ṡoinneáil
 (ṡongbáil) ó’n ḡfeairi ari leir é?”

“Níoir ḡlac mipe é,” aip’ an feairi, “nó
 ḡur ḡionn ré oim é, 7 níoir ṡáirṡ uá
 érluḡaṡ¹¹ oim ó ḡoin,” aṡairi ré; “7 uá
 uṡeaḡaṡ, bí ré lé faḡaíl aige 7 raílte, ḡan
 bonn ḡan riḡinn’ na uiaṡ ari, ná cia ari biṡ
 faṡ a ṡairṡinnre tabairt aipie uó. Aḡur
 ní 1 n-omóir¹² an ṡurruim,” aṡairi ré, “a
 ḡlac mé an cṡta móir, aṡt ḡil mé ḡur uá
 ṡur ari aic raṡbála bí ré nó ḡo mberṡeaṡ
 ré’ teaṡt a-baile aip’r; maia uionnir
 (=bíoir) ḡo leoir ḡruinri¹³ uómaṡoimeac ag
 imṡeaṡt ó ṡoirneul ḡo coirneul 1 nḡaili’
 ‘ḡoirṡeaṡ an uib ó’n ḡcoirri, ḡ an ṡoirri’ na
 uiaṡ.’ Ir uime rin ḡur mṡearar, maia
 mṡearfaṡ uinne ari biṡ eile maia mé, ḡo
 mbaṡ ḡlic an níṡ bí reirṡean a uṡeanam.¹⁴
 Annrin’ nuair ṡáirṡ an ṡraṡnóna, 7 náir
 ḡlaṡrṡ ré ari an ḡcṡta móir, ṡeapair ḡur
 uṡearmaṡ iunne ré. Aḡur ní maib riṡr
 aḡam-ra cá ḡcúirrin an cṡta móir, ná cia
 aige,¹⁵ uiaṡ rin amaṡ.”

“Tabair aḡam-ra¹⁶ an cṡta móir,” aip’ an
 tiḡearma.

O’imṡis leir feairi an ṡurruim’ na ṡora’
 buinn,¹⁷ ag raipiaṡ an cṡta móir, 7 níoir b’
 faṡa ruil a bí ré a ṡrṡeaṡt ari ari leir, oir
 é “ir maib an ruo ḡráṡ nó raicṡoir.” Fuairi
 an feairi boṡt a cṡta móir, 7 ceao riari
 a-baile, 7 áṡar móir a bí ari ar a uṡo.
 Aḡur ir faṡa aip’r ḡo uṡu a ṡora féin é
 ag¹⁸ aonac ná ag maiaḡaṡ.

Ó’n lá rin ḡo uṡi an lá ro, níoir tóigeaṡ
 aon curtom ari faṡaṡe’ 1 nḡaillini.

Seagán ua flaitṡeariaig.

ḡluais.

¹ Gul = uul. ² Ceuro = cia ruo. ³ Not on him the
 blame of it. ⁴ Ruipia. ⁵ A shake or shrug. ⁶ ḡra. ⁷ ḡhoirai,
 measured. ⁸ Shy, bashful, reserved. ⁹ ḡo
 brát. ¹⁰ He noticed. ¹¹ Nostrils. ¹² A certain amount.
 From “deal”? ¹³ English idiom. Test by substituting
 a pronoun for the verbal noun (bí raicṡoir ari é rin),
 and it will be seen that the usage is not good Irish.
¹⁴ Ruie, was found. ¹⁵ Uirru. ¹⁶ So often in Scotland.
¹⁷ Assembled. ¹⁸ Cao uige, why. ¹⁹ Pinginn, like
 ionḡaṡ = ionḡnaṡ. ²⁰ Noose. ²¹ Armpits. ²² Instead.

²² For *gan fíor*, secretly. ²³ Earth. ²⁴ *Óbíb*. ²⁵ *uile*.
²⁶ Many a. ²⁷ Piece, *lit.* thong. ²⁸ *bíod*, ó as é except before *r* of personal pronouns, when ó becomes o throughout Conn's Half. ²⁹ *Do*, not *as*, is understood before *leanaét* = *leanamaint*. ³⁰ *naipicín*, handkerchief.
³¹ *Feitíoe*, beast, O'R. ³² *Bleard*. ³³ *Dunne capraic* (mangy). ³⁴ Shift. ³⁵ *Macraímháil*, likeness. ³⁶ From "crabbed"? ³⁷ *De novo*, anew. ³⁸ *Naib a fíor*.
³⁹ From "sure." ⁴⁰ *áét a oipeao*, *áét an oipeao*, following a negative = "either." *ni naib brian ann*.
⁴¹ *ni mipe áét an oipeao*. B. was not there. *No mne* was I. ⁴² To lay claim to. ⁴³ Observance. Also *romór*.
⁴⁴ Vagabonds. ⁴⁵ N.B. not *as* *oeunam*, *á' oeunam*. *á* for *oo*. ⁴⁶ *Áige, ágam*, for *éuge, éugam*. ⁴⁷ As fast as his legs could carry him.

THE STUDY OF IRISH.

(Continued.)

Up to the present, the only book which aids the beginner to bridge the gap between the elementary and the advanced stages of instruction is Canon Bourke's *Easy Lessons in Irish*. In spite of many defects, this work has enabled thousands to learn the native language of their country, and it will remain the most useful method of instruction in Irish until the new series commenced by Father O'Growney is completed.

When the student has mastered the lessons in pronunciation, he may commence to study the grammar. For my own part, I am convinced that those are in the right who hold grammar to be a most unsuitable basis on which to build the knowledge of a living tongue. But the early study of grammar has one obvious advantage: it enables one to read and understand a language when one has not an opportunity of learning by practice to speak it. As against this, it is the common experience that the study of grammar, when it precedes the learning of a language by ear, causes hesitation and want of ease in assimilating and employing the phrases in actual use. The only grammar of Irish accessible to the public is Joyce's. This otherwise excellent little work has some drawbacks. The learned author, by remedying these in a new edition, would confer a great boon on students. For example, the instructions on pronunciation are defective. Among other things, no distinction is shown between *l* and *ll*, *n* and *nn*. In conjugating the verb

to cím, there is no mention of the dependent past, *pacá*. The few irregular verbs require clearer treatment. The syntax is extremely meagre, and does not exhibit many of the rules governing the most ordinary constructions. *Do* or *á* is given as the "sign" of the so-called infinitive—a mere piece of confusion with the English usage, and not found for the first time in this grammar. These defects are pointed out in the most friendly spirit, and it may safely be added that Dr. Joyce can count on those connected with the GAELIC JOURNAL and on his fellow-members of the Gaelic League for any co-operation he may require to perfect his clear and well-ordered little manual.

In studying the grammar, the beginner need not at first attempt to commit everything to memory. He should run rapidly through the accidence (*i.e.*, the parts of speech), and then take up the study of an Irish text. Along with the latter, he can take a second and more careful turn through the grammar. Meanwhile, he has learned enough to be able to refer to the grammar for an explanation of the ordinary inflected forms he meets in the text.

Now as to the text to be used. In selecting works of Irish prose to be edited for the use of students, very little judgment has hitherto been exercised. The greater part of the texts in print are 15th century Irish modernized in spelling, and to a less extent in grammar, but, on the whole, so archaic that one may be able to speak and read Irish well and yet find much difficulty in understanding these editions. In fact the texts have almost invariably been selected on account of their celebrity rather than on account of their practical usefulness. This great mistake has done measureless harm to the study of Irish, tending to create a gulf between the modern spoken language and the printed literature. Those who undertake to publish modern texts in future should make it their main object to bridge this gulf.

The publications which are in touch with the vernacular are chiefly poetry and folklore. Before making poetry a help to learning a language, it is necessary at least

atá an Connrad i b'ao níor fearr anoir ná bí againn roimhe seo. 1 náit Cliaé féin tá na "muirghe léiginn" níor iomparáil 7 níor deas-oiriúghe ná mar ba gnáth aca. 1 mbeul fearr aca acaob láiríor de'n Chonrad—óir cionn céto, ar a bfuil gac creideamh 7 oream. atáir le tionól do éiomuagáto le haigéir na n-oirseas ag a mbeiré cuimniúgáto ann ran Cháirg, 7 beiré cuimniúgáto aca um an am ceirona.

O támaoio ag teact éar na hoioib, nó éar na maigirírib rgoile, ir ceap a ráo go bfuil oócar go bfuilto dá mbiorcuagáto féin i leir na Saéoilge le oéiréanaige, 7 ba mhóir-mhéto oóir fin. 1 Spáiróbaile (Dundalk) o'airr maigirírib na háite fin na maigálda, éeanglar oppa féin 7 ar lué a gceiríoe i ocaob a múinte, oo éeapcuagáto 7 o'airébeanaí 1 oiréio go bpeuparíoir bapáncar o'fagáil 7 na haoránais oo éeagarf innti le níor luá oúar ná mar atá anoir. ag an gcomóráil oo bí i nOiríoeao na bantao ag na maigirírib tamall o fin, o'adéungeoar ar lué a ngaríma a noíoeall cabra oo éabairt oo'n Shaeóilg 7 oo óruing a coranta. Do labair an Canónac Sincuin le cumann na nOisfear ran áit ceirona 7 éis o'fógaire oppa na muirghe léiginn oo bí aca o'airébeanaí, oo go éuir i n-úil oóir cionnuir oo éaríbeoéat ran oóir.

O America tagann rgeula gur cuireat nua-épaob de'n Chonrad ar bun i Newhaven, Connecticut. 1 bprobroence i nOileán Róio atá cúig muirghe léiginn nó timéall trí ceuo ball ag teact i gceann a éile oá uair ran treactíun. atáir le n-a bfuil de épaobair ran Oileán up oo éomíoeangal leir an bpríoih-épaob i mbairle áta Cliaé.

Tá ruar le oéiré bpuint 7 trí píero anoir le n-a puint ar na rgoilair i n-a múinteap an teanga mhéapáto. Do cuapáto trí píero puint oo seo ná móir i mearf ar ngeolca éaríma an tráile. Iarréar ar na maigirírib éeagarf ar Shaeóilg an Lán-nuimíir oo bí ar rgoil, an nuimíir oo ceiríngéat, 7 an nuimíir oo éeap-freagarí oo píe na bliáona 1895 oo éur go oí lué ruaré an airgíio i gConnrad na Saéoilge, áe Cliaé.

Tá an Connrad le tionólaírib puiríle oo éomóráto annio 7 anníio ran tuat. Comóráto aon aca éeana féin i bporcláirge, 11 fearra. Do bí an-oiréatár móir i láirí 7 oo géal cáe go noeuparíoir a noíoeall rá éongnaí 7 rá éabair oo éabair leir an nShaeóilg oo leatáto 7 oo leatnuagáto írns háirib i n-a bfuil ír oirghe nó báruighe, 7 a congáil 7 a coéuagáto in gac ball i n-ar Lán láiríor oí pór. Do bí méir na catpae ran gacáoir. Thar méirib eile aubairt píe gur náir 7 gur áirí an éuma ar a bfuilto eiréannais ag oearímao teangáto a oiríoe. O'n gConnrad oo bí eoin

mac n'úil, eagaríoir írreabair na Saéoilge, 7 mbeal éioirg.

Ní faoa go mbeiré tionól eile i n-áit éigin i gConnrad.

1r faoa ó baile New Zealand. Feú pór go bfuil cumann ann éum na Saéoilge oo éoairt 7 oo éomíoeo ran áit. Pá oéiréanaige, b'éiréan oo'n lear-uatáirán, an paol Seán perrin, iméat ar Oín-éaoam, áit i bfuil an cumann, 7 oúil go harpáile. Sul ar fagar píe le n-a éáiríob, oo bí fear ceoil aca uile, 7 tugáto bponntanar oo'n té bí ar tí iméatáto. Do labair leó go léir ar Saéoilg, 7 o'airr oppa oirgí-rapáat oo éabairt anoir uatá rá éeangáto ar fear 7 ar ríneap oo éáiréáil. ag ro beagán oá éomíoeat: "1r iomórá fáe páir eóir oúinn an Shaeóilg oo éongáil beó. 1r i teanga áirí ar ríneap 7 ar oiríoe. 1r i an teanga éualamar nuair bí rínn 'nar bapáiríob. Ní raib teanga áit i amáin ag na míleib oo nuimíir na héiréann, 7 nuair éumíngíio ar an am oo éuair éoairt, bímo ag cuimíne ran am ceirona ar na éáiríob leir labrao i. Mo bpríoi! 1r faoa ó fin go bfuil ruar 'na luige rá na róoair glara, áe baó mhóir an náiré oúinn oearímao oo éeanaí oppa, coiríoe 7 beap uirge ag píe nó fear ag fáir. 1r innti mar éeangáto oo éeagarf na fearímao oo éuir clí ar eirínn. Téirgo na míc léiginn ar gac uile tuat na héóppa go héirínn éum na Saéoilge o'fóglum. 1r teanga i le líeiréaté míle bliáon ar a cúl—líeiréaté iomparáil i bpríoi 7 i noán. Deunairé bpríoiéall gan a leiréan oí bap o'fagáil."

EASY LESSONS IN IRISH.

(The First and Second Parts are now issued in book form: see advertisements.)

EXERCISE CXV.—(Continued).

§ 675. The word ead, (ah) it. Nac b'ieag an lá é? 1r ead, go venim, Is it not a fine day? It is so, indeed (1r ead is always pronounced ish-ah shortened to shah). An Sagranac é? Ní h-ead (hah). Is he an Englishman? He is not so. This neuter pronoun is never used except after the verb 1r, and then it always represents a phrase. Thus, in the sentences 1r fear maí é. An ead? [pron. as if an nead (uah)]. He is a good man. Is he so. The last sentence is equivalent to an fear maí é, and the ead in the shorter sentence takes the place of fear maí.

§ 676. Éipeannaó (ae'-ráN-áCH), an Irishman.

Saḡranaó, usually Sapaḡnaó (sos'-án-áCH), an Englishman.

Albanaó (ol'-á-bán-áCH), a Scotchman.

Cá (kau), where? *causes eclipsis*.

§ 677. An Éipeannaó é rin? Ní h-eaó, ír Albanaó é, éamiz ré ó Albam inóé. Ní Sapaḡnaó mipe, ír Éipeannaó mé. An iaba-baí 'ra mbaile inóé? Ní iabamap, oo b'róeamap fíor aḡ an abamn. Cá iababap inóé? Ní' a fíor aḡam, aét atá a fíor aḡam cá b'fuitio moiu. Cá b'fuiti, a Óiapimuro? Cá iabap, a Čaróḡ? Oo b'róear aḡ obap. An iabap fíur ap an šenoc? Ní iabap. Ír fear mait é. Fear mait, an eaó? (=is it, indeed! hence the *Anglo-Irish* inagh).

§ 678. Are they at home to-day? No; but they were at home yesterday, and the man of the house (fear an tige) will be at home to-morrow. They were not with us, they were with you (líb). John and James went to Dublin, and Cormac was with them. They own that horse, but they do not own that lamb. We own this little place, is it not a nice (vear) place? This is fine soft weather, God bless it. It is (ír eaó), indeed. I am not ashamed, but I am afraid. We were not afraid, they were afraid. Nora came home; this house is hers, and the land, the oats and the barley. Do you like fresh butter? Yes, I do not like fresh bread, it is not wholesome.

EXERCISE CXVI.

§ 679. The past tense of ír is ba (bo almost like bu in but); as, ba linn an áit, the place was ours.

§ 680. This ba causes aspiration of the first consonant of the following adjective: as, ba veap (yas) an áit í, it was a nice place; ba mait (wah) liom rin, I liked that. Words beginning with τ are not usually aspirated.

§ 681. When the adjective following begins with a vowel or f (which, of course, becomes aspirated and thus silent), the a of ba is omitted, as b'ole (búlk) liom rin, I did not like that; b'feap (baar) liom

Cormac ná Seumar, I preferred Cormac to James.

§ 682. Ír ole le Niall an pion úo, Niall thinks that wine bad, does not like it. Ní h-ole liom rin, I rather like that, I don't think it bad.

§ 683. Ba mópi (Wör) an rgeul rin. Ba mópi, šo veimín. Ní mait liom rgeul mó-faóa, ír fear liom rgeul šear, veap. Ba šeal (yal) an oróce í rin; oo b'róeamap amuiz. Ba veaḡ an áit í. Ba h-eaó (h-yah) šo veimín. Ba tium an áit í rin i šcominúóe. Ní h-ole liom é, aḡur ní mait liom é. Ír fear an t-ocap ná an t-ole, ír fear an eagla ná an náipe. An fear leat an ríol ná an éatáoir? Ír mait an fear tú, a Seumuir. Ír fear an fear túra, a Óiapimuro. Ní fear liom šac ná mála.

§ 684. Ír aoibinn (ee'-vin) vuit, 'tis well for you, or ír mait vuit. So ní h-aoibinn vó, it is not well for him; b'aoibinn (bee'-vin) vóib, it was well for them.

§ 685. Ba is also the conditional mood of ír=would be; ba veap an puó é, it would be a nice thing; ba mait liom vól a baile, I should like to go home; b'fú (bew) vuit vól šo baile-áta-Cliaé, it would be worth your while (*lit.*, worthy far you) to go to Dublin.

This word is also spelled baó and buó in many books, &c.

§ 686. I got a drink from you yesterday; it was a sweet drink (feminine). We got money from that man. It was well for you, he never gave me money. I'd rather (b'feap liom) go home than go to Scotland, I am not a Scotchman. There was a man in Erin long ago, and he had a wife and a son, and a nice little house. I would rather have a little book than a big book. There is Irish and English in the little green book. Is this Irish or English? It is Irish. I'd rather have our own language [teanga (taNG'-á) tongue] than another language. Our own language is a sweet language—ír mílir an teanga ap oc. féin.

EXERCISE CXVII.

§ 687. The infinitive "to be" is translated into Irish by beir (beh, like be in best). In modern Irish the b is always

aspirated, *beir* (veh, *like* ve *in* vest), and the particle *a* is almost always placed before it, wrongly. *I* *feair* *liom* *beir* *láir* *ioná* *beir* *las*, I prefer to be strong rather than to be weak; *b'feair* *liom* *beir* *in* *Eirinn* *ioná* *in* *Albain*, I'd rather be in Erin than in Scotland. In sentences of this last sort *beir* is often omitted; as, *i* *feair* *liom* *ra* *mbaile* *ná* *ar* *baile*, I rather (be) at home than from home.

§ 688. For the future of the verb "to be," in addition to the colloquial forms *béir* *mé*, *béir* *tú*, etc., we have the older and better forms:—

1. *béiréas* (bae'-adh), I shall and will be.
2. *béirí* (bae'-ir), thou shalt or will be.
3. *béir* *fé*, *fé*, etc., he, she, etc., shall or will be.
1. *béirimis* (bae'-mid), we shall or will be.
2. *béirí* (bae'-hee), ye shall or will be.
3. *béirí* (bae'-id), they shall or will be.

Instead of *béir*, we find in older Irish *bair*. In Munster *béir* is often pronounced *beis*, and the *synthetic* forms are used, as given in this paragraph. The *é* is very often pronounced short; 1, *bedh*, 2, *ber*, 3, *bei*; plural, 1, *bemid*, 2, *be-hee*, 3, *bed*.

§ 689. When two persons or things are compared, and one is said to be *AS* (big, old, etc.), *AS* the other, the two words *AS* . . . *AS* are translated by *com* . . . *le* . . . *com* pronounced (CHō with a nasal sound); it is often softened to (hō). In parts of Munster pron. (CHoon). *Com* *veas* *le* *fuil*, as red as blood; *com* *feair* *le* *fuíte*; (sooh-yē) as bitter as soot; *com* *vub* *le* *fuíte*; *com* *vub* *le* *daol* (dhael, *Conn.* dheel), as black as a chafer, or beetle; *com* *geal* *leir* *an* *eala*, as white as the swan; *com* *mil* *le* *mil*, as sweet as honey.

§ 690. *Ní* *liam* *com* *fean* *leat* *ra*, *asur* *ní* *liam* *com* *fean* *lem* *atáim*. *Atáim* *ós* *pór*, *act* *béir* *com* *móim* *le* *Fionn* *Mac* *Cumail*. *An* *mbéir* *com* *mae* *ir* *ar* *an* *aonac*? *Atá* *Eúsmonn* *asur* *mé* *féin* *as* *vul* *a* *baile* *an* *oir*, *act* *béir* *com* *ar* *an* *aonac*. *Do* *bí* *an* *vaine* *beas* *com* *h-áir* *leir* *an* *bfeair*, *asur*

do *bí* *a* *ceann* *com* *móim* *le* *h-uball*; *do* *bí* *cóta* *beas* *vear* *air*. *An* *mair* *leat* (a) *beir* *in* *an* *mbáo* *ro*? *Ní* *mair*, *b'feair* *liom* (a) *beir* *in* *an* *mbáo* *móim* *úo*. *Ní* *l* *Donncaó* *com* *h-áir* *le* *Seumas*. *Feud* *an* *daol* *vub* *ar* *an* *uirláir*! *Ní* *h-aoribinn* *vó*, *atá* *bean* *an* *ti* *ge* *as* *teac* *asur* *uirge* *te* *air*. *Ní* *briéann* *an* *oróce* *com* *rao* *leir* *an* *lá*, *in* *an* *ngemheas*. *I* *feair* *leir* *an* *briáo* (vee'-á) *beir* *ar* *ti* *ge* *in* *an* *zcoill* (Ge/) *act* *b'feair* *vó* *beir* *amun* *ar* *an* *rlia*.

§ 691. Patrick was not as strong as Fionn. Did you know Patrick? I knew him when he was young, but now he is as old as myself. The day is not as cold as the night. The night is as warm as the day in that country. I'd rather be young than old. The Boyne is not as wide as the Liffey; and the Lee is not as wide as the (ant) Shannon. Will they be with us? The horse that we have is theirs. Was the ship as large as the big boat? Yes. As sweet as music. There is no place as good as (the) home (an baile).

EXERCISE CXVIII.

§ 692. *Ba* *mair* *leir* *beir* *'na* *ni* *g*, he would like to be a king. *B'feair* *liom* *beir* *im* (= *in* *mo*) *feair* *boet* *ná* *im* *ni* *g*. I'd rather be a poor man than be a king. He we see how *beir*, like other parts of the verb *atáim*, requires the preposition *in* as already explained.

§ 693. Like all verbs in the past tense, *ba*, the past tense of *ir*, should, strictly speaking, have the particle *vo* before it. The same is true of *ba*, the conditional mood of *ir*. But in modern Irish we hardly ever say *vo* *ba* *mair* *liom*, except in relative sentences, as we shall explain later on.

§ 694. The imperative mood of *atáim*—

1. (not used), let me be.
2. *bí* (bee), be thou.
3. *bí* *o* (bee'-áCH), let (him, her) be.
1. *bim* (bee'-mish), let us be.
2. *bí* *o* (bee'-ee, usually bee'-gee), be ye.
3. *bí* *o* (bee'-deesh), let them be.

§ 695. Notes, *bí* *o* (also spelled *briéas*) retains to some extent the old pronunciation. Before aspiration of *o* the pronunciation was *bí* *o* (bee'-adh), hence we have still (bee'-at) in North Connaught. After aspiration *bí* *o* was sounded (bee'-á), the common (bee'-áCH) is softened from this. In most of Ulster this (and so with all verbal terminations in -á) sound is (bee'-oo). *bim* and *bí* *o* often written *bim* and *bí* *o*. In Munster *bim*, with last syllable long. The use of *bim* for *bim* is common in colloquial Irish.



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PRIZE COMPETITION.

A member of the Gaelic League offers, through the GAELIC JOURNAL, a prize of £1 for a composition in Irish. The subject of the composition will be the motto, "Cummair le céile," which means, as most of our readers are aware, "Let us combine, and also, let us act loyally together." The competitors will be expected to apply the lesson of combination and cordial unity of action to the present circumstances of the Irish language. The compositions must, in no instance, exceed in space one page (two columns) of the GAELIC JOURNAL in the larger type. Competitors can easily compute the space their writing would occupy by first writing out a few lines of large type matter from the Journal. Only one side of the paper is to be written on. Each composition is to be accompanied by the writer's name and address, for publication if successful. The latest date for sending in papers will be May 10th. and the successful paper will be printed in the GAELIC JOURNAL for June. In all other respects, the competition is unrestricted. In awarding the prize, the editor will have regard mainly to the excellence of the ideas expressed and to the idiomatic character of the Irish used. English forms of expression should be avoided.

SPEED THE WORK

We ask our readers this month to make every exertion to further increase the

number of our subscribers. During the past few months considerable progress has been made, and it has been decided, when sufficient further advance is manifested, to make a reduction in price. New subscriptions should be sent in as early in this month as possible, that it may be seen whether the reduction in price can be commenced with the May number, the first of Volume VII. Readers are once more reminded that the full benefit of any increase in the circulation of the Journal comes to themselves. Those who can promise to bring fresh subscribers might kindly write in advance to say how many subscriptions they expect to obtain.

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The Most Rev. Dr. O'Donnell, Bishop of Raphoe, in his Lenten pastoral, again recommends the people of old Tyrconnell to speak and cultivate the Irish language. Our readers will remember that last year Dr. O'Donnell's pastoral contained a strong exhortation on the same subject and a commendation of those teachers who teach it in their schools.

SÉATONA.

(Ar Leanamaint.)

Do ppeab Miceal ar a éoslaó. Bí oripeao ppaóéam inr gac bpaon allur bí leir, 7 é ar baille-éiré.

"A thuise na bpeairt!" ar peirlean, "cao úeanpaó? nó cao v'iméig ar an oróce, go bfuil pí éom paóá? nó cao v'iméig ar Séatona, nó cao tá ná éomeáó? má oripeann vo cleamnas vo úeanam le Sarób, náiréóir go mberúeao an lá paóá a úaoitín éirge, 7 san beir ag caiteam na horóce amuis ar an gcuma ro? Is voicéa an tume. Is veacair beir puar leir. Dubairt pé sup faoirpe úi beir maib 'ná é ná pópaó. 7 rin é anoir é ná pópaó ar a úiceall. Ní feaoarí 'an tpaógal cao umme sup faoirpe úi beir maib 'ná é ná pópaó. Baó úoiré liom-ra sup faoirpe úo-pan beir maib 'ná Saób ná pópaó. Ní póppann i ar a bfuil v'airgeao ag Séatona 7 aici féin 7 ag á haéair i vceannta' a céile, feuc!"

Le n-a linn rin, éis pé pé nceapra polur, mar berúeao éirge an lae. Éuirpam áro-mirneac air, aét i gceann tamail ir é puo v'éirig 'ná' an gealaé. 'Muair éonnaic pé polur na gealaige ag caiteam ipceac tpiu an bpuinneoir, 7 anonn ar an gclabair² mar a maib an mealbóis ar epóeao, 7 san aon leir ve polur an lae ag teacé, vo úuibig 7 vo goimuis aige,³ i vtréó, ná leigean a eagla úo é, go gcompaó pé ar gól. 'Muair éamig an polur epuinn ar an mealbóis, vo éur pé vealb éinn tume uiréi. Céap Miceal ná peacáo pé orúpe puam aét é ar éeann na caillige ra' pgeul piannurdeáca, go mbíó an ná piacail ba fia piarí 'na ceann mar ná maite epoirpe aici. 'Muair bí pé ag feucámt tamail air, vo éopuig-eaoarí na rinle, 7 vo bog an beul mar berúeao pé éum labairéa. Bí a fíor ag Miceal go maic ná maib ann aét an mealbóis, aét mar rin féin, vo éopuig a éuro pola 7 vo feapam a ghuais, 7 vo gluar

colgpiéirín pan énáma a úpoma.⁴ b'éigean vo a rinle vo úunaó pul⁵ a mberúeao pé ag feucámt ar na rinlib úo ag cophuige. Ba gcapir go mb' éigean vo iao v'orpaile air le heagla 7 le rpannraó. Pé úeipéao, vo éamig rgamal ar an ngealaig, 7 vo cuipéao an mealbóis 'na puóet féin. Ba móir an puarpaile é. Gab Miceal a buir-eacáir le Dia go vúitpaéacé, ná bíó eagla oir, 7 ní puláir nó vo éuit páim-éoslaó le n-a linn rin air, mar ir é céao puo eile vo éis pé pé nceapra 'ná an ghuar ag caiteam ar an mealbóis i n-ionao na gealaige, an obair ar puibál 'na éiméall, bog-feapáil na bpeair, mon-buillúe na gcapir mbeas, 7 capuag 7 párgao an tpiáca éeapais. O'feuc pé anonn ar ionao Séatona. Bí Séatona féin ann, 7 é ag obair éom nian éom víceallac 7 ná mbaó ná berúeao euit na horóce aige go mberúeao an bpóis paim víolta. O'éirig Miceal 7 v'feuc pé anonn ar a puirdeacáin féin.

"A Miceil," aira Séatona, "éirig-pe a-baile 7 ic puo éigin 7 coval gpear eile. Tá páó an lae moir tuillte agac v'éir na horóce. Ní gáo úuit teacé éum oirpe go vti maroin i mbáipeacé."

Le linn na camte rin vo páó úo, v'feuc pé ar Miceal. 7 ná meir coval bí i rinlib Miceil, éis pé pé nceapra an feucámt. O'feuc pé veic mbliadóna níor rine 'ná marí feuc pé mte pomie rin. Tiomáin Miceal leir a-baile. Aét níor rgarí an feucámt úo le n-a éumine.

"Tá buaóairt míocmbeapacé⁸ éigin air," ar peirlean i n' aigheao féin. "Ní móir úom é mupint dom' máéair, 7 a éur 'na comairle cao ir ceapir vo veunam."

Éamig pé go vti an tig, aét má éamig, ní maib cárg ná tuairp 7 a máéair ann pomir. Ní maib epiorpaire an luam⁹ ann. Vo éuapomig pé moir-éiméall an tige. Vo glaoir pé uiréi. Ní maib maic ann.

"Ó! maír', Ó! maír', Ó! maír'," ar peirlean, "an bpeacáo aon-ne' puam a leiréir? Comí rinpálca 7 tá bianna ar maite bacais,

tá pí iméighe píos go tíg Óiammuo Léit
 (a) a) c)íocnuíao an éleammar! 7 cao óéan-
 fao? cao óéanfao i n-aon éor? Ní ceao-
 óéamh arí ór na c)umme Séatna dá pórafó
 leir an anghian⁹ mná pam. Ó! Ó! Ó! cao
 óéanfao i n-aon éor? Mearar go maib
 ciall a)am' mátair, 7 oar n)óic ní 'l farf
 aici 7 a leiréir rin ve éleammar oo beir
 roir lámab aici. Ní 'l iur ar bíe a)am
 le óéanamh aet an t-aon iur amám, an
 talam oo éur oíom píos láirteacé l)om, 7
 an cleammar oo b)urao pul a mberó
 pé io-óéíreanae. An r)uíaróe mí-náirae
 móir-éurae! Humé! 1r beas an ionghao
 feúaint éríonna éaríte aige . . .
 Ní fearar ó talam an oomam cao é an
 g)iem atá aco air. Ní héirig)urab amlaró
 oo beiréao pé o' éir ceangail nó geall-
 mana éigim oo éur air péim, 7 go mberóir
 anoir a) iarpairó a)igro oo baint amac.
 Óiomair go léir a) magao pé Óiammuo an
 lá úo oo éuaró pé ruar. B'féirir go maib
 a píos aige péim cao oo bí ar iurbal aige.
 'Ní'l p)ropair ná púca gan píos a éurpe
 péim aige.' A)ur feuc, ní oubarir Séatna,
 'Ní pórfao i', aet, 'ní'l aon fonn pórfao
 oim' . . . B'féirir ná t)ocfao
 b)urao an éleammar com faróirteacé
 éigam 7 éapar é . . . A)ur feuc
 a)ur! Sto é an)ro mé a) cur 7 a) c)urteam,
 7 b'féirir an cleammar dá éríocnuíao
 a)am' mátair. Ná éurígear a farotar léi!
 muna oea)g-comuppanae atáir!

Bí pé páiric ó'n oirí, pul a maib an
 maetnam beiréanae pam éríocnuíge, 7 é
 a) óéanamh ceann ar a)aró píos ar tíg
 Óiammuo' Léit, 7 é a) cur na r)íge óe éor
 t)u) 7 n)éimn 7 bí pé ra' éor bacarí í éur
 ve. Ba geapir go maib pé ar a)aró t)íge
 Óiammuo amac, 7 farotar air. Ní maib
 Óiammuo ra' o)ur faró. Bí pé io-luae
 ra' lá. Séaraim Miceal ar a)aró an
 o)ur amac.

"A mátair!" ar r)er)ean, i n-ápo a éim
 'r a)óta.

Éur Saóib a ceann amac ra' o)ur, 7
 g)iem arám aici dá éogamr.

"A mátair!" ar)ra Miceal ar). "Tar
 amac an)ro 7 iurbal leat a-baile láirteacé.
 Tá g)ú éigim eile le óéanamh a)ar, o'
 éa)imur beir a) teacé an)ro o' mairi)in
 láirte aco. Má tá éleammar le óéanamh
 aco, uenmaróir péim é nó leiróir oo."

Oo r)l)ug Saóib an g)iem oo bí 'na beul,

"A)ur g)reaoú éigat, a bacacám!" ar
 r)ir, "cao tá anoir oir?"

"Bacacám an n-eao?" ar)ra Miceal.

"Tá mo dá óaoréim oim. Ní iurbar-r)é
 r)árra t'aim péim 7 aim t'atár oo beir i
 mbeul na n)aoime, gan mo mátair-r)é oo
 éarriang r)teacé i n)ur n)g)ó. Aet tabar-
 r)ao-ra to)ra an a)reacáir, an iur oo éirp
 oarib péim, ná curiró r)ib éim éim é le
 n-a congham-ran. A mátair! a mátair
 a)eim!"

"Iméig leat a-baile, a éulcar, 7 ná bí
 oáir mbo)raó!" 7 má éó)ar b)raon.
 éurí a-éoulao 7 cur oíot é," ar r)ir.

"Oeim leat ná r)árfaró aon éor oíom
 an áit r)eo go o)earó pí amac," ar r)er)ean.
 "A)ur oeim iur eile leat, 7 c)ier) uaim
 é, nae g)áú oim beir a) caiteam oo bal-
 caróe¹¹ oíot imair ná pórfao Séatna éu.
 Ní pórfao pé éu, dá mbaó ná beiréao i
 n)éimn aet tu, a r)uíaróe fearoa! A
 mátair, a mátair a)eim! tar an)ro amac,
 nó r)agao r)teacé 7 tabarr)ao amac ar mo
 bacalaim éu."

"A)ur, a b)reallám bacarí! muna
 b)á)ar an áit rin, 7 glamao ar mo iurbar
 go oar, ¹² cur)ean comar)ta oir a leanaró
 oíot an far beir cor éam oir," ar r)ir, 7
 ní h-a) camr oo bí r), aet a) r)g)reaoarí 7
 a) léimurí, 7 a g)urais a) r)angce móir-
 éiméall a éim.

O'iméig r)í r)teacé. Éap r)er)ean go
 mberéao a mátair éig) amac. I n-a
 ionao pam, 1r amlaró o'p)ill Saóib 7 á)reac
 'na lámh. O'g)ur r)í an o)ur 7 oo
 r)teall r)í a maib ran á)reac pé¹³ n-a

ceannaibh. Ba maire an maire aige é—
vo léim fé i leat-taibh. Do ghlair an
t-uirge bí 'ran áiteac treasna an bótaib 7
gal beiribte¹⁴ ar.

“A éirpéig!” ar peirlean. “An amlair
no mearaib mo maibh?”

“Bain an éluar tóim.” ar rife, “ná
bfaigéa an méirínn, ná tioréa anmho aúir
ar loirg vo mátaib, an rnaibh!”

Le n-a linn rín, seo amac Diarmuid 7 a
cáipín bpeac air. Do iug fé ar ghalainn
ar Miceal.

“A Miceal,” ar peirlean, “tá dearmad
éigin oir. Níl vo mátaib anmho, ná ní
maib ní fadóar ca-tam.”

“An nbeirleann tú liom é?” arfa Miceal.

“Deirim gan aúir.” arfa Diarmuid.

“An amlair ná fuil rí ra' baile?”

“Ní maib rí ra' baile 'nuair fágair-ra
an baile,” arfa Miceal.

“An maib rí ra' baile araon?” arfa
Diarmuid.

“Ir ríoir duit go tóiréac,” arfa Miceal.

“B' féiríor go maib 7 supab amlair t'fágair
im' óiríor ra' baile í.”

Bí aine ag Miceal ar Diarmuid 7 ar a
éiríuigéacán, aet ní maib fé le toul naú
cóm raor.

“Stao, a Miceal,” arfa Diarmuid. “Ná
bí dá leigint oir sup amadán tu, maib ní
heac. Cao vo éiríor t' ceann í beir anmho
ag tóiréac cleamhair vo Séadna 7 vo
Séadna?”

Bíorair ag ríubal go rocair 7 ag tóiríom
ó'n tóig. aúair Miceal ar an mbaile. Saúh
ag cailleiréac¹⁵ na noraú, 7 Diarmuid ag
reiréam le rpeaia.

“Dóiríor go veimín,” arfa Miceal. “vo
éiríuigéacán. Tóiréam a veiréac
araon tom. Céapair go maib 7 tóig
Séadna im' aonair, im' fúiré ra' éatair
fúgáim, 7 an mealbóis ar m' aúair amac ar
cioréac ar an gclabair. Táiríor vealb cinn
míná ar an mealbóis. Do labair an ceann
liom. D'airíuigear glóir Séadna ag tóiréac

ar. ‘Tá vo mátaib,’ arfa an ceann, “ag
bpeiréac a cioréac ag caia le cleamhair vo
tóiréam tóiríor mife 7 Séadna, aet ba fíoiríor
vo Séadna an bair rí meara vo rnaib tóiríor
maib ‘ná mife dá ríoraú.’ Le n-a linn rín,
vo rpeabair im' tóiréac 7 vo rpeabair im'
fúiré. Do gclabair ar mo mátaib. Ní
bpeiríor aon rpeaia. Céapair láiréac
sup anmho bí rí, 7 vo leanaí í.”

D'fúiré Diarmuid air tóiríor an dá fúiré.
Míor ríraon Miceal. Dá bfaigéa Diarmuid
éiríor air, ní fadóar fé a tóiréam amac
cia ‘co ríuine nó éiréac bí ag Miceal dá
míuine. Vo rírao fé ar rírao tamail
maire. Fé tóiréac tóiríor fé:

“Tá eagla oim, a Miceal, sup b' é tóiré-
ream na ríul n-oirgáta aúair é.”

“Dóiríor go veimín,” arfa Miceal, “rín
é tóiréac an ríuine. Ní fíoiríor liom a
tóiréam amac ar an neomac rí, 7 ní tóiréac
go tóiréac amac éiríor cia ‘co im' éiríor
nó im' tóiréac vo bíor, ‘nuair gclabair ar
mo mátaib.”

“Cómairleóiríom duit,” arfa Diarmuid,
“fé tóiréam tóiréac tóiríor duit, gan tóiréac
aúir. Imíuigéac a-baile anoir, 7 go tóiríor
Dia cail nóríor ríraíor duit! Do éiríor
ar go tóiríor-maire.”

Vo ríraíorair.

“Seac,” arfa Miceal leiríor fém, “ba
tóiríor tom an tóiríor vo tóiréam. Ní
fadóar ‘an tóiríor cáiríor mo mátaib an
tóiréac.”

(Leanaí vo ríraíor.)

TRANSLATION—(CONTINUED).

Mickel started out of his sleep. Every drop of sweat
on him was as big as a whortleberry, and he was trem-
bling all over. “‘Mary of the miracles!’ said he, ‘what
shall I do? or what has happened to the night that it is
so long? or what has happened to Seadna? or what is
keeping him? If he wishes to make a match with Seve,
should not the day be long enough to make it, and not
to be spending the night away from home in this fashion?
He is a dark man. It is hard to be up to him. He said
it would be better for her to be dead than to be married
to him. And there he is now doing his best to get
married to her. I don’t know in the world why should
it be better for her to be dead than that he should
marry her. I should think it would be better for him to

e dead than that Seve should marry him. I would not marry her for all the money that Seadna has, and that she has, and that her father has all together. See!" At that moment he perceived light as it would be day-break. That gave him great courage. But after a while what rose was the moon. When he saw the light of the moon shining in through the window and over upon the mantel-piece where the malivogue was hanging, and no ray of the light of the day coming, *it blackened and blued with him* to such a degree, that if terror had allowed him he would have begun to cry. When the light came fair on the malivogue, it put the form of a human head upon it. Mickel thought he never saw a living likeness (lit. an heir) but it of the hag's head in the Fenian tale, who had the two furthest back teeth in her head for two crutches. When he had been a while looking at it, the eyes moved, and the mouth loosened as if it were going to speak. Mickel knew that it was only the malivogue; but, even so, his blood moved and his hair stood up, and a keen shiver ran along his backbone. He had to shut his eyes lest he should be looking at those eyes moving. At last a cloud came over the moon, and the malivogue was brought into its own shape. It was a great relief. Mickel gave (his) thanks to God fervently, never fear, and it must be that sound sleep fell on him at that time, for the next thing he was aware of was the sun shining on the malivogue, instead of the moon, the work going on around him, the soft whistling of the men, the light blows of the little hammers, and the drawing and tightening of the wax thread. He looked over at Seadna's place. Seadna himself was there, (and he) working as hard, as diligently, as if it were that he should not have the night's meal till that shoe should be sold. Mickel rose and looked across at his own seat. "Mickel," said Seadna, "do you go home and eat something and take another sleep. You have this day's hire earned after the night. You need not come to work until to-morrow morning." Just as he was saying these words he looked at Mickel, and, as much sleep as there was in Mickel's eyes, he noticed the look. He looked ten years older than he looked on the previous day. Mickel drove on home, but that look did not leave his memory. "There is some outrageous trouble upon him," said he in his own mind. I must tell my mother about it, and consult with her as to what is right to be done." He reached the house, but if he did there was not tale nor tidings of his mother there before him. There was not a Christian of the Judgment there. He searched all round the house. He called her. It was no use. "Oh wish! oh wish! oh wish!" said he. "Did anyone ever see the like of it? As sure as there is a ferule on a beggarman's stick, she is gone down to Dermott Liath's to finish the match! and what shall I do? what shall I do at all? I would not wish for the gold of the universe that Seadna should be married to that fiend of a woman. Oh! oh! oh! what shall I do at all? I thought my mother had sense, but sure she has not an atom, and to have such a match as that in hands. I have nothing in the world to do but the one thing, to put the ground from me at once down, and to break the match before it is too late. The bold, bare-faced, proud thing! It is little wonder that he has an old, worn look. . . . I don't know from the land of the world what hold have they got over him. It would not be that he would be after putting some binding or promise upon himself, and that they would be trying to force some money out of him. We were all making game of Dermott that day he went up. Perhaps he knew himself what he was about. 'There is not a spirit nor a pooka that has not the knowledge of his own case.'

And see! Seadna did not say, 'I won't marry her,' but 'I have no notion of getting married.' . . . Perhaps I may not find the breaking of the match so easy a thing as I thought. . . . And look, aroo! Here I am here, putting and balancing, and, perhaps, the match being finished by my mother. That she may not be paid for her trouble! How neighbourly she is." He was a field from the house before he had that last reflexion finished, and he going head-foremost down to the house of Dermott Liath, and he putting the way from him as quick as ever it was in his lame leg to put it from him. It was short until he was opposite Dermott's house, and a blowing from exertion upon him. Dermott was not in the doorway as yet. It was too early in the day. Mickel stood out opposite the door. "Mother!" said he, at the top of his voice. Seve put her head out in the door, (and she) having a bite of bread in her mouth, (and she) chewing it. "Mother!" said Mickel again, "come out here and come along home at once. You have something else to do besides coming here like a little dog to trot through mud for them. If they have a match to make let themselves make it or let it alone." Seve swallowed the bite that was in her mouth. "Aroo grada hooth! you cripple," said she, "what is the matter with you now?" "Cripple, is it?" said he. "There is twice enough the matter with me. You were not satisfied to have your own name and your father's name in the mouths of the people, without dragging my mother into your business. But I'll take right good care the thing ye failed in your-elves, that ye shall not accomplish it with *her* help. Mother! Mother, I say!" "Be off home! you untidy thing, and don't be deaving us; and if you took a drop, go to sleep and put it off you," said she. "I tell you that not a leg of me will leave this place until she comes out," said he. "And I tell you another thing, and believe it from me; that there is no necessity for your throwing off your duds, as Seadna would not marry you. He would not marry you if there was in Ireland only you, you bold withered thing! Mother! Mother, I say! come out here, or I will go in and bring you out in my arms!" "Arrah! you lame ape, if you do not leave that place and to clear out of my sight quickly, I'll put a mark on you that will stick to you as long as there will be a crooked leg on you," said she, and it is not talking she was but screaming, and leaping, and her hair dancing around her head. She went into the house. He thought his mother would be out to him. Instead of that, *it was how* Seve returned and a vessel in her hand. She flung what was in the vessel at his face. Well it became him, he jumped aside. The water that was in the vessel went across the road and a boiling steam out of it. "You villain!" said he, "is it that you thought to murder me?" "Cut off my ear," said she, "if you had got that, you would not come here again to look for your mother." With that out comes Dermott with his speckled night-cap on him. He took Mickel by the shoulder. "Mickel," said he, "you are under some misapprehension, your mother is not here, and she has not been, I don't know when." "Do you say it to me?" said Mickel. "I do, certainly," said Dermott. "Is it how she is not at home?" "She was not at home when I was leaving home," said Mickel. "Was she at home last night?" said Dermott. "'Tis true for you, exactly," said Mickel; "perhaps she was, and that it was how I left her at home after me." Mickel knew Dermott and his questioning, but he was not going to get off so easy. "Stop, Mickel!" said Dermott. "Don't be pretending that you are a fool, because you are not. What put it into your head that she was here match-making for Seve

and Seadna?" They were walking quietly and moving away from the house, Mickel's face towards home. Seve talking loudly after them, and Dermott waiting for an answer. "Why then, indeed," said Mickel, "a curious thing put (it into my head). A dream I had last night. I thought I was at Seadna's house, alone, sitting in the sagawn chair, and the malivogue opposite me, hanging on the mantel-piece. The shape of a woman's head came on the malivogue. The head spoke to me. I recognised Seve's voice coming out of it. "Your mother," said the head, "is breaking her heart trying to make a match between me and Seadna, but it would be easier for Seadna to get the worst death that ever a human being got than that I should marry him." With that I started out of sleep, and I started up. I called my mother. I got no answer. I thought at once that it was here she was, and I followed her. Dermott looked at him between the eyes. Mickel did not flinch. In Dermott got Ireland for it he could not make out whether it was truth or falsehood Mickel was telling. He paused for a while. At last he said, "I am afraid, Mickel, that you were not asleep when you dreamt that dream." "Why then, indeed," said Mickel, "that is exactly the point. I find it impossible to make out at this moment, and it is not likely that I shall ever make out, whether I was asleep or awake when I called my mother." "I would advise you," said Dermott, "whatever dreams may be made for you, not to come again. Go away home now, and may God give you better sense! You escaped very well." They parted. "Well," said Mickel to himself, "I was near doing the mischief. I don't know in the world where did my mother spend the night."

(To be continued.)

AN TAGHA.

A curious idiom of na, "what rose was (sc. nothing other) than the moon." — Clabap, I am supporting the chimney-breast in country houses. The lost heart altogether. — Fan, a noun of direction, used as a preposition, with genitive. Fan na h-*bonnan*, along the temple. Fan na *gelaí*, along the fences. Fan an *falla*, along the wall. Fan na *habann*, along the river. — *Lit.* before. — Another curious idiom. The force of no here is hard to explain. *ni puláip* has three other uses—(1) *ni puláip a déanamh*, it must be done; (2) *ni puláip le tús a déanamh*, I. is determined to do it, or makes a point of doing it; (3) *ni puláip do tús a déanamh*, I. must do it. — This *na* would require a special note of some length. O'Donovan is wrong on the point, which will be elucidated at another opportunity. — *Cuibearac* (perhaps more etymologically *cuibéarac*) is a common word in Munster, where it is pronounced *cuibéarac*, *KeesaCH*, meaning 'pretty good,' 'fairly good.' — *C'omnuí t'ao?* — *Go cuibearac*, *plán go pábaire*. 'How are you?' 'Pretty well, hale may you be.' The root is *cubair* or *cubir*, fitting, proper, whence *iomcubair*, proper. *ni-cuibearac*, then = 'unmoderated, extreme, hence (sorrow).' — The judgment day is commonly called an *luan*, 'the Monday,' in Irish. *Go lá an luan*, till doomsday. *Boib an lá luan an bpáda*, first verse of Irish version of *Dies Iae*. — *Lit.* 'evil knife,' expressive of unbridled ferocity, a term often applied by the peasantry to their oppressors. — *Bothering* means making 'bothered,' i.e. dead, in Irish. — *Duds*, 'pieces of clothing.' — *Go t'ao*, speedily. — *In the direction of*. — *Boiling* of boiling. — *Callaípe*, a scold, -act, scolding.

peasair na laoghaípe.

CÉIM AN FÉIR.

maíne bhurthe no-*chan*.

Coir abann gleanna an Céime! i n-*uib*
laoghaípe do bhoir-pa,

Maí a vóiréamh an fáo 'pan oróe
cum riop-*éola* a'p' *óil*.

Az maétnamí real liom féim, az éirteact i
geoilteib

Go haéarac go riótmair le binnt-*gúe*
na n-*eón*.—

Maí éuala an eac az teact amair,
Azur glóir na n-eac az teact ap
riam—

Le fuaim an airm do éparé an
pláib,

A'p riop binnt liom a nglóir;
Do tángadair go námaíamair maí éiréac
gáiréa de éonab mme.

Azur cumá mo éiréa na páir-*páir* v'pága-
var gan trióir!

Moir fan fear beán na páiré um áiréib
na vóiréa;

Na gáir-*gola* bí aco, 'p na mílte olagón,
Az feúamair ap an n-gáiréa go láiréa 'na
vóiméacall

Az láimé a'p az líonac 'p az rgaíleac
na vóiréa;

An líúg gur leac i b'páir i gairan,

Sé vubairé gac pláiré ba máiré le
triall,—

"Gluairé go meap! tá an eac i
vóruan(?).

Azur céiróim 'na geomair."

Do tángadair na páir-*páir*—guróim áiréa ap
élanab gacéac!—

Éiománair na páimé le páiré ap
reol.

Moir b'páiré vóim go vóiméac láim láiréa
'na vóiméacall,

Gur rgaíleac ap noame ap gac maor-
linn faor 'n gacé;

Bí an bairéac 'na bun-báiré aco, Barnett
azur Beecher,

Hedges agus Sweet, 7 na mílte eile leó.

Rí na bfeairt go leagairò 140

ᡩᠠᠨ ᠴᠢ ᡩᠠᠨ ᡤᠠᠨ ᡩᠠᠴ ᡩᠠᠨ
ᡩᠠᠨ

Տօ քեռտի՛ն մեարս 1 մեարձ ռա Երևան

Σαν παρὰ τὸ θεό' !

Céad molaó mór le hÍosa nár úioleamar ar
 an tsóir

Λέτ βεϊτ ας βευναϊν ζήμιον 7 τὰ ἰννηριετ ἀμ
 ρόξ.

Αν βλιαῶσαι πο ἀνοιγῇ τὰ ἀγαθὰν βερὺ μάγῃ
 ἀν ἑαὶ ἱμῖντε ;

λεαυφανασιο πα' υις ιαο, βερὸ τιμιὸς
οπηα ἱ πόο;

ἢ ἰαμψαμ εὐμπετὴ νᾶ ῥεάιτε, τὰ ἀπο-έμοσ
 'να ῥυῖδε ἀξαινη,

'S an énaib go'plac'tmari p'niom'ta le viol
ar ar se'óil.

Τὰ πᾶσα ἑαυτὰ φεραῖ αὖτε αὖτις, ἡ δὲ

Արևունց ծոմ արտաբերար ԹԵՐԱՆՆ,

An Fhianncac tear nàir feallach
muinn

San paoban glan a'r côm ;

Το μινερὺ κατ'μακά τὰ πρῶτα 7 τεῖντεακά
 τὰ λαυὺ λέο ;

Τὰ αὐτὰ ἔειπε πρὸς τὸν υἱὸν τοῦ Ἰωάννου
'να ἔσονται.

Τά Smith ἀνέστησαν ἡ-ἀποθε ἀνέστη-λεσσαν
 ἔλασαν;

ὁὐτὸ ἑλπίουσα ἂν αὐτῇ καὶ ἡμεῖς ἡμεῖς τῶν ἁγίων
αὐτῇ αὐτῇ;

Ոճը ներսո՞ւ քնո՞ւց Կ՝ քնարը ան տ-նը քո
Շաւին ճօնուցէ՞ց

ἡ ἀπὸ τοῦ ἁγίου πνεύματος ἐκπόρευση τοῦ λόγου
τοῦ Θεοῦ, ὁ ὅτι ὁ λόγος τοῦ Θεοῦ ἐκπορεύεται
ἀπὸ τοῦ ἁγίου πνεύματος.

ἡ Ἐκκλησία Θεοῦ ἐστὶν ἡ ἀντιπροσωπευτικὴ
ἐκκλησία τοῦ λαοῦ, ἡ ἐκκλησία τοῦ
ἔθνους, ἡ ἐκκλησία τοῦ κράτους.

Այդ Դ Տօպի անոյ Տան մոլլ Տօ մերօ
 քիօժ Կի ծալի ոչնօ ;

Coniugro ruar bui ge'mairte,⁶ ta an t-al ro
le oibirt

ὅς ἡγήσθητι ὡς ὁδοίητες τῶν τελευτῶν
 τοῦ.

Τὰ ἀπο ἀν τρεῖς ἱ ἱ οὐκ ἰ ἀ μαζαῖς

1 ἡχοῖσις ἡλανά ἢ ἡ μαῖτ ἐ ἀ
ηγλέαρ,

Ἰὰς ῥόπτ' ἐκαίεαι, φλεῶ 7 πέαιρα
 ἐ πῆν' ἀν' ὁμότο.

'Sé veiri ðað uðvarj eplinn liom þul á
 ðerjóðnó'm veiræð an þoðmarj

'San leabhar m' Pastrene go noiolpar
ar an bpóit.

Σταφὰρ περὶ τοὺς ὅλντας, ὁ τὰ μὲν λαμ
νε εὐφρανέτ

Μὰ τὰ ἰσμάτω θε ὀροῦ-ἐμποῦε ἀγαπ το
 βυῖον ἀν βυῖλς ἡοίρ;

ἡ δέσπασα ἀπὸ τοῦ ἰαῶ λέο, μαρ
 πασα λιον ὅν μβουῖν ὑο

Ἰσοπορφαιὸν οἷμα ἱεμίλεια ἀν' οἰοί-
 ἐμιόεαι ἀνηνό.

Πάπα' οἶον τοῖς γὰρ περὶ περὶ τὰ
 ντλέαρ.

11. *ἡλῆα' ὅσον ὁσίῃς ἀρπυγῶν ἐνὸς ἡλῆα' ῥῆαθ*

Ma'n a mbios' an pionnac' meap' a
ma'nac'

Atur game ado an' peol!

Ἰσο μβερό ἡδὲ γάμψ-ἑαρί ἐπιουεαμῶν ἕρ
 ρίκε ἀτυρ ρλατ ἡα ὀότο

'Na júl me páram čorôce nó viol ar zo
neá'

Դօ քսնեա՞ծ ան օճ քօ 7 քսնեա՞ծ թօ՛ յաճար ձց Բան-
 քիւ՛ր օրք Բ' անմ մա՛րք օք Բիւրք, ար ձ քնաօտաօ
 մար քար-անմ մա՛րք Բիւրք. (Օք մաւնք Լաօճարք
 օք ճար ան Եճարք քարք օ Լաօճարք քար Բեճօ՛ւ
 միաք Բիւրք. Բ'բէրք քարք անաւօ՛ւ օք Բ' քար
 օք Բ' Բիւրքաճիւք քօրք արք.) Դօ Բ' քի քին Բ' քոմ-
 քնա՛ւ Լա՛ւ Լե քեւ Ըքմե ան քիւրօ 1 քնիւ Լաօճարք 1
 քԾոռք Ծոքքաճիւք. Դօ Բ' քար քիւլա՛ծ մօրք քարք
 ար քո ան քիք քն. Ծօք ք Ըքմ ան քիւրօ Ծճ
 քաճօն Բարք, ճիւ 1 քերօ ան քնաճիւք քա՛ծ ան
 քնաքա՛ծ թօ՛ քիքքնք, 7 քօ քնիւն քի քնիւ Ե՛ քիքքնք.
 Ծճ քօճ ան քաճիւք ձց քա՛ծ ան քնք, ճց մօր 7
 քնիւն, քնք քքքքքք քն, 7 քօ քնիւք քա՛ծ քն
 օք մա՛րքան քիքք քօ.

Séamur O heacáigeirín.
popcláinge.

NOTES.

¹ "Cheuma" στείρω na uasine. ² Nō, "cūm
pōp-ēōtla" pōš'ail" = pōš'amail. ³ lionpaōa .i.
teuta? ⁴ Tonn .i. polac, cpoiceann, 7c. ⁵ pocal
špāōa é peo. ⁶ Cōpašce .i. mupneac.

IRISH IN COUNTY MONAGHAN.

III. Seanpáirte, ceathrúna, 7c.

1. Cá tuigeann bró fáiteacá bró táimac.
2. Can ionann fao do gac méar no méin do gac mac.
3. Is maí pparéac, is leor upear de.
4. Is iomda tig i mbaile áta Cliaé;
Is iomda rliab ar beagán bó;
Is iomda fear uub ag éirge liaé;
Is iomda ciorde rial ar beagán rtoir.
5. (a) Tá aóarfa fava ar buaib i gCon-naéarib.
(b) Tá aóarfa fava ar buaib i bfao ó baile.
(c) Tá aóarfa fava ar na buaib nac bfuil 'ra' baile.
6. Cup ar cáirte, cup nac féirirte.
7. Ná bí ar éir 'ná ar éiréacá cium-nigte.
8. Ná bí ar éir cupirig 'ná ar éiréacá coilleacá.
9. Fearéann do'n laog, gaot do'n uan gpién do'n fearriac.
10. Fuilleacá (no, á tuilleacá) ceannaró opit!
11. Cairéam Munnirte Catálanaé tear an aráin éirice.
12. Cionn móir ar beagán céille.
13. Uíe me mo fáit, 7 o'fág me fuig-leacá, 7 gur' é an báir cóir, can fuiginn e.
14. Dealb cúig cúigeacá cniúr do Munnirte Fionnagán rtao ann.
15. Is leor Fionnagán' amáin taob par-páirte.
16. Míl don éoil nac pab a lorgaó féin innce.
17. Fear na bó 'ra' log.
18. An puo a téir i bfao, téir re pó-fava.
19. Gaot an earrigá anoir o éuaró;
Gaot an foigmar 'taob o éuar;
Gaot an genniró ar gac áir;
Ár gaot an tranniró is cuma gá h-acú beiréar is ionn nó ar.

20. U'fiorpáig páirig u'oirin go de an reort amirre a bí acú tá fao' ó foin. Bí Oirín 'na feantime aorua. Dubairt re le páirig go pab

Genniró ceoúac acú,
Earrigá meoúac,
Sanniró mabac,
Foigmar gmanac.

Dubairt páirig go pab Dia ar a gcom-airle féin acú. "Can b'iongantaf rin," arfa Oirín, "bí mura féin ar éomairle a éirle go maí."

21. Is binn beal 'na éort, no, is binn an glóir 'na éort.

22. Cá uirg eonac ar an éloré áirirge.

23. Is mair pion do ól, 'r is fearb a luac do óil.

24. Teac an treagail éugat!

25. Is maí an cócarie an e-acar (i. ocar).

26. Solacá an éromáin.

27. Can iongantaf van beir caíte cáin-teac;

Is iomda Séagán ar éirte me lám leir;

Séagán Ó Dubéir 7 Séagán Ó Dálaig,

Séagán na cniute Mla' ioll' b'páirig.

28. Seirreac ácar is veacar a trall;
An áit i bfuig me an e-ama can foigam an iall.

29. Tig na for fáirte, 7 gáiriró amairc amirg.

30. Góiró gáirte ó o'fág na firi an baile.

31. Can fuil mra' traogal acé ceo, 7 éa fearann an pó acé real.

32. Can é lá na gaote lá na rfolbac (no, rfolb).

33. Má'f corrair is gaolmar.

34. Cá oteróm a baile go lá

le h-eagla mo báirte i bpoll;
Is fava o 'dubairt bacac na gmanigé báme

Sup le bean a bí i noán mo éairl.

35. Diabal ball maré air!
 36. Tá glaoic in a muneál.
 37. Tá gáileóg in a ríom.
 38. Má tá pé 'na éolaíocht go n-éiríocht ré
 plán;
 Amair (i. muna) bfeil pé 'na éolaíocht
 náir éiríocht ré go b'páit.*
 39. (a) An té a ucéirí amh na moiréiríge
 amac air, féavann re coulaíocht go h-eavfíuic
 na gcaoiac.
 (b) An té gheiríge amh na moiréiríge
 féavann re coulaíocht go meavon lae.
 40. Slánte na héiríge 7 Conuac
 mungé,
 Agus 'nuair a éasfar na gaeóil náir
 jab oume beo.
 41. Cá triumíocht do'n loé an lae,
 Cá triumíocht do'n eac an mung
 (i. mung, mong),
 Cá triumíocht do'n éasra an olann,
 Cá triumíocht do'n éolann an éall.
 42. Gac naia lá ó mo lá-ra amac, agra
 b'píocht;
 Gac aon lá ó mo lá-ra amac, agra
 páorais.
 43. Má'r gaeirí ó m'oiú go oí m'oié.
 I' g'ioirra [nó (i. 'ná) rin] b'ior an
 léan ag teac;
 Éiríge ruar, a g'ioirra an éoirí-méir,
 Agus eir na g'aeóirí i' teac.

* I n-ainmí phaoiríocht do bi fear naiaí amh
 páorais 'na éolanníocht i n'gar do chaoiríocht m'haeair
 roir. Chuarí páorais ar cuairt 7 ar céiríocht éiríge, 7
 éiríge faoi n-a iompóiríocht ó'n b'páiríocht, aet ní naiaí
 maré do amh. faoi éann beagáin ainmíge 'na
 éolanníocht cin aet éiríge páorais éiríge aet an
 naiaí 7 é ag éolanníocht ar a etíge airí le h-aeóirí
 a iompóiríocht éum an Chieiríocht Chieiríocht.
 Chuarí páorais éum leaíge, mar naé naiaí fonn
 aetáinte leir an naiaí air, 7 oubaire le n-a éolanníocht a
 páiríocht leir go naiaí pé 'na éolanníocht. 'Nuair éamíge an
 naiaí i' teac, o'fioiríge pé o'fioiríocht m'haiaí, "Cá b'píocht
 páorais?" "Tá pé 'na éolanníocht," ar ríre. 'Nuair do
 éolanníocht páorais rin, i' ead oubaire pé:

má tá pé 'na éolanníocht go n-éiríocht ré plán;
 muna b'píocht pé 'na éolanníocht náir éiríocht ré go b'páit!
 O'fan an fear 'na éolanníocht go teac do phaoiríocht
 airí, i gceann bliaíocht ó'n lá rin. Do éiríge páorais
 é, 7 do leaíge leir airí gur gab pé an Chieiríocht éiríge
 gan ouaí gan ouaíeall.

44. Seo ruo oubaire feanbean aon
 uair amáin 'nuair a bi i' ag éiríocht ar g'airí
 a éar uiríocht:—

'Nuair a bi me ag oul ruar ainmí an
 bótar, éar g'airí oim;

Bi re b'píocht b'píocht b'píocht b'píocht 7
 bata leir.

45. Slánte ó oume go oume, 7 mar
 b'píocht aon oume i' an mballa labraíocht pé.

46. Beagán ríil i n-áiríocht éoirí;

Beagán bó i b'píocht máir;

Beagán cáiríocht i uiríocht an óil;

Na ríil neirí i' r'píocht amuirí.

47. Ceann conuac ar máiríocht eairíge,

Ceann eairíge ar máiríocht g'airíocht;

I' ionann rin a' r'píocht na uiríocht

Máiríocht éum i' na f'airíocht.

48. An oume r'airíocht ag teanaim g'airíocht.

'S i' binn le gac aon a g'airíocht,

Aet n'oi i' r'píocht nó (i. 'ná) eiríge

g'airíge i' an g'airíocht

An oume bóet ag teanaim r'píocht.

49. [Oubaire ríle éiríge an éeairíge i' o
 le n-a éirígeiríocht, le linn éolanníocht do éairí-
 beáiríocht oí do:]

Féac an éolann i' gan ionn aet áirí na
 ríil,

A' r'píocht an éairíocht manntac beairí-
 nac gan lúe;

'S a r'píocht beairíocht ma mbamíocht
 éolann úir,

Béiríocht do éolanníocht feannta ar láir mar
 ríil.

50. [Na ríil uiríocht-nóirí:]

Ouiríocht na g'airíocht, a' r'píocht an
 éolanníocht,

A' r'píocht na uiríocht go mall 'fan
 oríocht.

[No a leiríocht reo:]

Ag óil an éolann i' ag éairíocht an
 éolanníocht,

A' r'píocht na uiríocht go mall 'fan
 oríocht.

51. Fadao (no fágáil) temeao le loé,
Clagaoibh cloé le cuan,
Comaibh eabhair ar innai buibh,
[Iy ionann ym] a' bultle u'oró ar
iaimh fuar.

52. [Seo caint vo éapla roir oir ban:]
"Ó! a Róir, comuig iur i n-aíarú na
coiré tinné."

"Ó! ouine ar bié a éomneácar, cor éinn
so iab aige."

53. Bpáidóinn móir éiríde 7 moille móir
láime.

54. [Seo ymut comiáir vo éapla roir
beiré i. bean 7 buacáil:]

"Tairi iréad 'um vo bpeiréar, a
maolmúir," ar yre.

Seo an ppeagria éug an buacáil mpiri:

"Iy fada beo mpe,

Le naoi mbliadnaib píceao,

Ayur éar éuala me an 'maol mpe'

Ar don fear ariamh a iomhe!"

55. Seo iur auubairt fearouine don uair
amám le n-a mae nuair a bi pé 'g 'ul a
u'arriarú inná, yur peo an reort a bi mpra
eailini:

Naoi naonbair naoi n-uair

Dealb na mná iurde u'fear;

Aíarú an tpeuaise ar an mnaoi bám,

Ayur don fear amám a páit vo'n
mnaoi uirb.

56. Súil na cipe i nriarú an épiáinne;

Súil an éobann i nriarú an épiúige;

Súil an éailin óis i nriarú an épiúá;

Na tpi amáiré ir éirpe ar bié.

57. Iy fearri iurde ma aice 'há iurde
ma áit.

58. Má' fada lá, éis an oirde pá
u'iréad.

PROVERBS, QUATRAINS, &c.

1. A full belly does not understand an empty one.
2. Every finger is not the same length, nor each son of
the same disposition.

3. Porridge is a good thing (but) a deal of it is enough
(too much of one thing, &c.).

6. A deed postponed, a deed the worse.

7. Do not be first or last at a meeting.

8. Do not be in front of a bog or at the end of a wood.

10. More of it (*lit.* more pressure) on you.

11. The friendship of the Callans—the heat of the
oaten bread.

13. I have eaten enough, and left leavings, and only
for good death I would not get it.

14. The sufficiency of the five provinces—three of
the Finnegans to stay there.

15. One Finnegan is enough in a parish side.

17. The owner of the cow is the first to look for her
(*lit.* the man of the cow in the bog-hole).

18. What lingers too long will be forgotten altogether—
in the long end.

19. The spring wind from the north-east; the autumn
wind from the south; the winter wind from every point;
and (as to) the summer wind, it matters not whether it
will be in it or out of it (*i.e.*, no matter whether there
would be a breeze or not it wouldn't be strong).

20. Patrick asked Oisín what kind of weather they
had long ago. Oisín was an old man of great age. He
told Patrick that they had "a foggy winter, a frosty
spring, a varied summer, a sunny autumn." Patrick said
that they had God on their own counsel (*i.e.*, God gave
them all they desired). "That were no wonder," said
Oisín, "we ourselves were thoroughly on one another's
counsel" (*i.e.*, they were in thorough agreement with one
another).

22. Moss does not grow on a rolling stone.

24. The coming of the rye to you!

25. Hunger is a good cook.

26. The crow's provision (saving up). [Said to thrift-
less people. The reference is to the crow's habit of pick-
ing up and then dropping a potato, &c.]

27. No wonder that I should be worn and peevish;
many's the John I have shaken hands with: John O'Duffy
and John O'Daly, and John Brady with the hump.

28. It is hard to prepare a lent plough-team; where I
will find the hame I will not find the thong.

29. The house of the thrust wisps, and a garden to look
(appear outside.) [Said to people careless of their house
and garden.]

30. A gracious warming since the men left home.

31. There is nought in the world but mist, and happi-
ness (or sport) only lasts a while.

32. The windy day is not the day for the scollops
(thatching-pins).

33. If they are like one another, they are related (where
there is resemblance there is relationship).

34. I won't go home till day, through fear of my being
drowned in a [bog]-hole; long ago the *bucach* of the white
hair said, that it is through a woman I was fated to be
lost.

35. Devil a much good in it!

36. There's a set or stiffness in her neck [said of a stub-
born woman].

37. There's garlic in her nose [said of a conceited girl].

38. If he is asleep, may he rise in health; if he is not
asleep may he never rise.

39. He who gets the name of rising early may sleep
till the sheep's milking-time (*a*) or till dinner-time (*b*).

40. The health of Éirín and Co. Mayo, and when the
Gael (or Irish) die out may nobody be alive!

41. The lake is not the heavier of the duck;

The steed is not the heavier of the mane;

The sheep is not the heavier of the wool;

The body is not the heavier of sense.

42. Every second day from *my* day on, said St. Brigid.

Every day from *my* day on, said St. Patrick (*i.e.*,
of fine weather).

43. If it is a short time from to-day to yesterday, sorrow comes more quickly still; rise, O youth of the odd (or index) finger, and put in the geese.

44. This is what an old woman once said, talking of a lad she met:—

"When I was going up the road, there, I met a lad; He was yellow, pockmarked, lame, ragged, and a stick with him he had" (the point is the sound and alliteration of the Irish).

45. A health from one person to another, and where there is anyone in the wall let him speak.

46. A little seed in a good bed; a few cows in good grass; a little credit (or a few friends) in the ale-house. (are) the three best things out.

47. (As there would be) a stormy head on a spring morning, and a spring head on a winter's morning, a mild morning in February is the same as the destruction of the country.

48. When the rich man jokes, everyone thinks his voice pleasant, but a thing that is sower than the henbane in the garden is the poor man making sport.

49. [A certain poet said this quatrain to his sister, at the moment of his showing her a skull]:—

"Behold the head with but the place of the eyes,
And behold the toothless, gapped, powerless jaws;
And, O pretty, ethereal woman, of the tender, beautiful bosom,
Your head will be fleshless on the ground like yon"

(skull).

50. The three bad habits:—

Draining the goblets and lighting the pipe,
And brushing (*lit.* laying) the dew late in the night.

[Or thus:]

Drinking the glass and smoking the pipe,
And brushing the dew late in the night.

51. Kindling (or leaving) a fire on a lake,

Stopping the tide with stones (or throwing stones against the tide),

To give advice to a haughty woman,
That's the same as a blow of a sledge on cold iron.

52. [Here is talk that took place between two women:]

"Oh, Rose, keep something for the sore foot" [*i.e.*, "for a rainy day"].

"Oh, anyone who will [do so], a sore foot may he have."

53. Great hurry in the heart, and great slowness in the hand.

54. [This is a bit of conversation that happened between two—a woman and a boy:]

"Come in to your breakfast, Myles (Maolmhuiré)," said she

This is the answer the lad gave her:

"I am a long time living, for 29 years, and I never heard any man called the *mad Miley* (maol míre) before." (Miley, or Moiley, a hornless ox or cow, from maol.)

NOTES.

1. Úró .i. brú.

4. Ír minic "fear" i n-áit "ciorú" mpan gceatpánaí líne.

5. I gContae Árua Maeda fear fpié an tpeay cuma (c).

6. Sontar "féinne" i n-oiriúallais go tpead map do litiúear éar é.

8. Tá fearfocail eile i nultais éarar pen, 7 an pua uá óemniúgáó ann .i. Tuirpéad coilleas 7 tpeasó mónaó.

9. "Sé mo tóig sup eap gcapánac no taclúgáó an pocal "grem."

13. Bean aubairt é seo, 7 muntip an tige ag cup tabéante upé.

14. Ír ionann "bealb" 7 "bóean" no "páit. Tá nactip pocal i liperóm i bpeápmhúg, 7 rin ap an nór éasna .i. tá mo bealb agam, 7c. (pené 55).

15. "Pionnagán" fearó éuala-ra; b'féoir supab ionéupéa "pionnagánac" i n-a áit.

20. Tá aipar agam i poinn ve'n bheapla acá agam uá cup ap an fearpáó pó.

25. Ír ionann cuma uó pó 7 uó'n páó albanaé.

27. Mac Siolla bhpánaig.

28. Ni fearar ap éurpéar ceapt an bheapla ap "easip." Uála "a tpuall," ír é bheapla uó cupéar ap uáipá ná "to get it!" Tuirpéar i gConnacéar "épuall pé lón" .i. uóllmúg pé lón.

30. Bean éigin aubairt é seo, le linn na tremeasó uó gpiopáó úi.

40. "Glámte géal" é seo! Inoó amlaró!

41. Ba minic an fearpáó pó pá éú éasna. Ap a pon paim, ír móite ír ionéupéa i gcló cuma eile ap, nuagléapáó uó beir ap an mbuéré. I gCuirge Chonnaé ír eáó aepítear. "Ni tpuimne an loé an laé." i n-abpán ulteó agampa acá an line seo, i. "Uabairt bean áipgáte sup b'féippte uáim gloime ve'n oig 'ól."

42. Ceo lá fearba, féile bhpúghe.

43. Ír amlaró uó éapla cumaó na ceapáman po fear uó beir ann uó pópáó le beirp ban i noiaró a éile. Rug gac bean acu mac. Map ír gac le leapmáear, ni gpió éug an uapa bean uó mac na éasna-má, 7 map rin uó uó bhpúghe pi a mac péim éum tpeóeante uó éabairt ap. Ír é ba bheap uó'n mac uó'óige a "éupmear" uó fineas éum a leap-uapbipáear 7 a opuúgáó uó na gáanna uó cup írtead. 7 ír móp an bpón uó bioó ap finpéar na cloimne uó bápp rin. Puaip an uapa bean báp pá tpeasó, 7 ri luaté bi pi cupéa ná uabairt mac na ceasna-má an éasna-ma po leip an mac eile "gáopuúgáó uó ancl ap éasna uó uéanam uó bioó aige péim uá uéanam an fáro uó bi an leap-máear na beaéaró.

46. Ír é bheapla uó cupéar ap "áipú" ná "a beí of ground." Uó éirb pé oim a faáail mpaó poclóip. 7 uó éionn paim ni fearar eia acu ír i gceapt uó litiúear é, no nac eáó. Ír minic "eapá" i n-áit "eáipoe."

47. Tá fearfocail bheapla i bpeápmhúg éom maré éasna .i. All the months of the year curse a fair February.

48. "Cpann gáam" mpa poclóip.

51. Clagapáó .i. éapmáó (?). Cp. cloúgá, a pyramid, O'R. and C.

53. Tá amur as "ppáirinn" le "láimh," 7 as "cporé" le "moille." Tairbeánann an t-amur láir seanfocal seanta do beir ann.

Cuirtear na cinn seo éagam ó'n muipeasac, i. 41, 42, 43, 46, 47, 48, 50, 51, 7 53. I rias po annmanna na noaoime ó a bhuair-pa an éirio eile t'a bfuil éuar, i. lúicár O muipeasac, Tomás maghuasac (mac-bhuasac?), Tomás O Copairéacáin, Tomás Maipéin, brian O Caéaláin, 7 páirac O Beirn (O brian?).

Seorán Laoire.

[Aveir an t-oirie Seagán mac bhuasacáir lúic 50 bfuil an gfoil shearól 7 eir bhuairmúig as eul ar asaró 50 epeun, 7 sup sear 50 mbeiréar as eul i seoir le haigár tónóla públúe.]

IRISH STUDIES.—III.

It is assumed that those who read these hints really wish and have decided to make the Irish language a part of their own intellectual being; that they wish to regain their lost place in the intellectual continuity of the nation; that, in short, they are determined to master Irish as a living language. The time comes for every persevering student of a language, when the language becomes part of his nature. He thinks even his most intricate thoughts in it. He uses it in accordance with its own nature and genius. If he be intelligent, he may even go farther; he may extend his use and faculty of the language beyond his precedents and authorities, his instinct of the language teaching him how its development must justly and naturally proceed. This is the mastery of a language. I do not say that any person now living has acquired this mastery of Irish. Even those who have spoken Irish from childhood are limited in their power over it, their mastery being in all or most instances confined to a part of the language, limited by dialect, by want of extensive reading, and by want of exercising their powers.

But if any person should say that one who has not spoken Irish from childhood cannot completely master it by application, he would be mistaken. Some who know Irish well have said so, owing to their experience of the blunders of learners, and because in their own minds they feel that their knowledge of the language is instinctive, not consciously acquired. Learners themselves have despaired, but that is because they have not had proper opportunities of grasping instinctively the native idiom. Such opportunities have been increased and multiplied of recent years, and continue to be extended. The greatest obstacle to our making Irishmen of ourselves is want of courage.

A living language must be learned through the ear. We may know every word of a language, and yet be unable to understand a sentence of it when we hear it. The first instalment of the instinct of a language to be acquired is the power to follow and distinguish its words without strain when spoken. Like every other effort of the mind to learn, this will be done most successfully if done methodically. It cannot be done at all unless we find a way of spending a good part of our time in the company of persons who speak Irish. If we have not such persons near us, we must go to look for them. Much can be done in a fortnight's holiday spent in some Irish-speaking

district. These districts are now easily reached, and holidays may be spent in them pleasantly and not expensively. There is, I think, no such district in Ireland without some one who can read Irish with fair fluency. The learner who goes there should bring with him some book of folk-lore, or some back numbers of the GAELIC JOURNAL, choosing by preference Connacht stories for Connacht, and so on. When he finds his reader of Irish, let him follow this method: First, let the reader read a story aloud, the learner looking on and hearing the sounds of the words with whose printed aspect and meaning he is already acquainted; hearing also the way in which word is joined to word in a sentence. Having gone on with this exercise for a time, let the learner endeavour to follow the reader without following the letterpress, but so as to be able at once to look at the book should the sounds become anywhere unintelligible. That is the second stage. By degrees, he will find that he can trust more and more to his ears, and will have less and less need to use his eyes. Then comes the third stage. Let him rely wholly on his hearing, not looking at the book at all, and should the sense become obscure, let the reader explain it. In a surprisingly short time, if the learner began with a fair knowledge of the vocabulary, his ear will have been trained to the Irish language.

One caution should be observed. Avoid very fast speakers and old people without teeth. Of course, if the learner can find a reader nearer home, he should do so, but it is a great advantage to be in a place where he will hear Irish spoken from sunrise to sleeping-time. He may be obliged to give people to understand that his object is to hear and learn Irish, not to listen and talk to them in English. He himself must talk all the Irish he can.

With the new volume of the JOURNAL, some practical lessons, not hitherto to be learned from books, will be commenced.

e. men.

"OIDE SCOTLE" writes: "Doubtless, many teachers will sit next July for certificates to teach Irish. From my experience I would offer a few suggestions. First, every candidate should make sure of Irish spelling, and this he can best do by endeavouring to spell the words he can speak or hears spoken. In this respect Dr. Hyde's books will be found the best aid. Next, to acquire facility in Irish composition, translation from Irish to English, and then re-translation, should be constantly practised. Those who cannot speak Irish should master Fr. O'Growney's Lessons. 'Practice makes perfect' applies to Irish as to every other subject."

"FEAR NA MBO," a student, in a letter, which we much regret we have not space to publish in full, makes the following suggestions, which by experience he has found of great practical service: A book of up-to-date popular Irish, say Dr. Hyde's *Cois na Teineadh*, should be taken up by the student, the Irish done into English, the English back into Irish, comparing the result with the original. This plan, he says, "has done more for me than all preceding efforts put together." He also suggests the substitution of the same book for the antiquated texts now prescribed in all the programmes, even for the little children in the National Schools. The book should have a vocabulary and marginal notes having reference to the rules in Joyce's Grammar.

JOHN P. HENRY, M.D., Lewisham, London, S.E., offers a number of suggestions. One of the first and most pressing needs, he writes, is a concise but comprehensive

pronouncing dictionary (Irish-English and English-Irish) published at a moderate price. A portion of the Mullen Bequest could be allotted to the work, which would be carried on under a committee of scholars, who could aid in extending the vocabulary for technical needs. Dr. Henry has found Fr. O'Growney's *Lessons* an enormous help, and thinks his phonetic key should be generally adopted. The "*Lessons*" are too easy and gradual for students who can advance rapidly. The books of the Society for the Preservation of the Irish language are admirable for such students, but are wanting in phonetic aid. A fourth more advanced book is needed. Canon Bouke's *Lessons*, if revised and improved, cleared of discrepancies, and provided with a pronouncing key and glossary, would be the best book of all. A standard of pronunciation for literary Irish is required. Archaic texts should be thoroughly modernized for present purposes. At present our object should be to publish Gaelic literature which will be bought and read by as large a circle as possible.

GAELIC AT MOUNT MELLURAY.—In January, 1895, the Very Rev. F. Prior established an Irish class, which later in the year was divided into an advanced class and an elementary class, the latter being conducted by Brother Patrick. The first result of this work was that the Rosary was publicly recited in Irish, the "*Gloria*" being sung by a small choir of the students, assisted by the boys from the infant school. This is continued during Lent and the months of May and October. Three Irish songs were sung at our summer play. This year, it being proposed to form a Gaelic Society to strengthen the work, a meeting of all the Gaelic Students in the Seminary was held January 21st, 1896. The chair was taken by Mr. Duncan Fickling, and "*St. Patrick's Gaelic Society*" was formed under the patronage of the F. Prior. The following officers were elected:—Mr. Patrick J. Nagle, President; D. Fickling, Vice-President; Daniel Lyons, Hon. Sec.; Richard Lee, Treasurer; who appointed as their Council, John Collender, Richard O'Farrell, Thomas Hinton, Michael McCormac, John Casey, John Warren. The Society is affiliated to the Gaelic League, and copies of the *Gaelic Journal* are circulated amongst the members.

D. LYONS, Hon. Sec.

GAELIC LEAGUE ATHLETIC TOURNAMENT.—At the instance of the Cork Gaelic League a hurling and football tournament has been organized in Cork by the "*Nil Desperandum*" Gaelic Athletic Club. Over fifty teams have entered for competition. The proceeds of the tournament, which will last over many weeks, are to go to the funds of the League. The Cork County Board of the Gaelic Athletic Association has, through its chairman, Mr. Deering, expressed the warmest sympathy with the movement directed by the Gaelic League. The next step should be the formation of Irish classes in immediate connection with the various branches of the Gaelic Athletic Association. Such a move would be, in the words of the Danish scientist quoted elsewhere, "a source of refreshment for the national vigour" of the Association.

The *Shan Van Vocht* (Sean Bhean Bhocht), Belfast, for February contains an article by Miss Edith Dickson on "*Our National Language*," giving it a clear and convincing way the reasons why we should cherish and cultivate it.

TORATH AN TEANTÓRA.

THE BISHOPS OF DOWD AND CONNOR, by the Rev. James O'Lavery, P.P., M.R.I.A., is a notable contribution to Irish Church-history. It forms the fifth volume of Father O'Lavery's *History of the Diocese of Down and Connor*. The work is one showing great industry and research. The Irish names are not murdered, as they have often been by our ecclesiastical writers.

CAPANAGAREN DOTRINEA.—This is a reprint by Mr. Edward Spencer Dodgson of the oldest Spanish-Basque book now extant, the Christian Doctrine of Capanaga. Mr. Dodgson, who is an Englishman, is a student of Irish and a longtime subscriber to the *GAELIC JOURNAL*. We wish success to his work on behalf of a language which, it seems, must have preceded even Celtic in Western Europe. Tradition and ethnological speculation alike assign to the Gaedhili a connexion with the pristine inhabitants of Northern Spain, and give ground for kindly fellow-feeling.

THE PRESS AND THE IRISH LANGUAGE.—*United Ireland* has of late devoted much space every week to interesting and valuable matter in Irish or dealing with Irish. The *Weekly Independent* has also, for some time past, published a column of notes on the movement, and is now offering attractive prizes for Irish composition and translation. We look forward to seeing before long not only the weeklies but the daily journals making up for lost time by extending a spontaneous and wholehearted support to the efforts now being made on behalf of the preservation and cultivation of Irish. A recent issue of the *Irish Times* printed with prominence Mr. T. O. Russell's Irish poem, an *Phéaróg*, which, with its original Irish air by Dr. Annie Patterson, has been quite in vogue of late. The columns of the *Cork Weekly Examiner* and the *Cork Weekly Herald* have contained some excellent specimens of Irish prose and poetry during the past month.

ZEITSCHRIFT FÜR CELTISCHE PHILOGIE.—It is safe to prophesy for this review while it lives (and may it long live) a leading part in the study of the Celtic languages. By far the greater portion of the first number is devoted to Irish. Among the contributors are Messrs. Whitley Stokes, Zimmer, Kuno Meyer, Strachan, Thurneysen, Guido, Loth, Rhys, Stern, Father Henery and Domhnall O'Focharta. The Gaelic textual matter includes a Manx folk-song of deep and simple feeling, edited by Professor Strachan; Cummin's Poem on the Saints of Ireland, with notes and glossary, by Whitley Stokes; *Góire Conaill Chernaig i Cruachain*, translated and annotated by Kuno Meyer; Father William English's humorous poem, "*Cé ná cill náir fhaghaidh a-n bhra-hair chuir speis ná suim i n-im ná i n-bálthaigh*," edited by Father R. Henery; "*Cú bhán an t-leithe*," a folk-tale, by D. O'Focharta. Thurneysen writes on the Irish copula. There are also notes on the Milan glosses, by Strachan; on a Celtic leech-book, by Stokes; on the Irish sages, by Zimmer; on the Irish MSS. in Stockholm, by L. C. Stern, etc. Eleven articles are in English, five in German, and five in French. The London publisher is David Nutt, 270 Strand.

SUBSCRIPTIONS FOR PUBLICATION OF LESSONS.—The following subscriptions to defray the expenses of publishing the continuation of Father O'Growney's "*Simple Lessons in Irish*" have been received:

Members of New York Philo-Celtic Irish School, 12 East 8th street (St. Mark's Place), New York City, per Captain Norris: Captain Thomas D. Norris, 10 dollars; Mr. Denis Burns, 6 dol.; Mrs. Julia Eames, Miss Susie Eames, each 5 dol.; Miss Ella McCarthy, Mr. John Tracy, each 2 dol.; Messrs. P. J. Boylan, John Keown, Michael Cronin, Miss Bridget McDwyer, Mr. P. McDwyer, Miss Alice Fanning, Messrs. John Casey, Joseph Cronin, Patrick Ginnelly, M. J. McNulty, Miss J. O'Brien, Miss Maggie O'Connor, Mr. R. C. Foley, Miss Mary D. Aylward, Messrs. Frank McKearney, T. A. Walsh, J. P. Kelly, Miss M. Donoghue, Mr. Thomas O'Connell, Mr. Patrick McKearney, each 1 dollar.

Members of Philadelphia Philo-Celtic Society, per Mr. Francis O'Kane, 1417 Bainbridge Street, Philadelphia: Messrs. Patrick M'Fadden, Thomas M'Eniry, J. J. Lyons, George W. Boyer, Miss Ellie O'Connor, Miss Mary O'Connor, Miss Mary O'Mahony, Messrs. James P. Hunt, Milton Walsh, Thomas Jennings, Joseph M'Garritty, Francis O'Kane, John Marley, 1 dollar each.

Members of the Gaelic Society, 64 Madison Avenue, New York, per Mr. Patrick O'Byrne: Messrs. Henry Magee, Pierce Kent, Michael A. O'Byrne, Edward T. M'Crystal, George O'Hanlon, Patrick Reynolds, Patrick O'Byrne, 1 dollar each.

CORRESPONDENCE.

Ádám Mac an Bháir.—Thanks for corrections and suggestions. The quantity of "Lessons" necessarily fluctuate from month to month. Part III. of "Lessons" will not be much longer delayed. In *pluag* *tuine* *na sona*.

TOP.—You omitted to give name and address. The list of suffixes would be useful to beginners, but would occupy too much space in *G. J.*

TOMÁR O' CONNÉANAINN, DÉANTÓIR PRAMPARÓE ÉIRE. 7 *saé* *into* *éireil* *preimpeul*, *Calle del Correo Mayor No. 4, City of Mexico*. Thanks for letter. Matter will be made use of.

D O CEALLSÁIN, PEAPANN-AN-CHÓIRCE, I NAPAINN MHÓIR.—The information contained in your letter will be carefully noted and utilized.

REV. P. O'KEEFE, P.P., Clirihan, Clonmel, sends us for publication the following extract from a letter to him by the late Mr. John Fleming:—"75 Amiens-street, Dublin, March 11, 1888. DEAR FATHER O'KEEFE, since the receipt of your kind favours, I could not see my way as to what reply to make in respect of them. . . . I was most anxious to do what you wished, especially as I believe the little work ('Sermons at Mass') would be a grand affair in Irish. Well, to-day I have made up my mind to put into every future number of the Journal a small portion of a sermon—say one-half—and such a portion I have to-day translated. . . . Your blessing upon the work, dear Father O'Keefe. Yours very sincerely, JOHN FLEMING."

CHUAS.

The Gaelic League has now twenty-two working branches.

A strong Irish class is being conducted on very practical lines in the City of Derry.

Eloj *tuinn* *so* *roghar* *Dubglar* *de* *híde* *na* *rghuoir* *Shaeóilge* *na* *phnuim-rghoir* *Riofó*.

Tá *iappaet* *dá* *tabairt* *ar* *feannmór* *Shaeóilge* *do* *éip* *dá* *ceannam* *anor* *7* *ap* *i* *mhaile* *dá* *cliaé*.

The preparation of the long-promised phrase-book of Irish conversation is now being rapidly pushed ahead by a sub-committee of the Gaelic League.

Má *r* *fiop* *é*, *is* *ráé* *iongnaró* *é*, *so* *bpuil* *cumann* *Shaeóilge* *le* *cup* *ar* *bun* *as* *oream* *de* *maicib* *leóinn* *i* *scólaíroo* *na* *tríonóro*.

O *éug* *an* *canónaé* *Soomann* *peal* *ó* *foin*, *niop* *cinnead* *don* *ome* *Shaeóilge* *i* *n-a* *ionas* *i* *scólaíroo* *na* *tríonóro*. *Dá* *roghé* *doi* *pean* *éigin* *do* *beupad* *rpeir* *7* *spá* *do'n* *teangaró*.

Iappamaoio *ar* *saé* *don* *tuine* *éeanuigeas* *pvo* *ar* *bíe* *atá* *ar* *póspad* *fan* *hupleabap*, *a* *cup* *i* *oetugrime* *na* *luet* *violta* *sup* *epé* *an* *hupleabap* *puap* *pé* *fiop* *ap*.

An able and well-informed article, entitled, "How the Celtic Revival Arose," has been contributed by Mr. M. A. O'Byrne, of New York, to the *Catholic World* for March.

Some further time is required to obtain full information from the Education Office, prior to the distribution of the Cleaver Memorial Prizes for 1895 among national teachers.

Ta *púil* *agamn* *so* *mberó* *"Sgeulaníeacé* *na* *nunhan,"* *leabap* *phapuz* *ni* *laogaire*, *ar* *faéail* *le* *lunn* *na* *bpeal* *po* *na* *leógaio* *na* *publíeacé*, *leat* *épm* *atá* *ap*.

Arrangements for the Kerry conference are being completed. A preliminary meeting, at which delegates from different parts of the county are expected, has been summoned by the Tralee Gaelic Society.

Puap *ar* *mhuon-éapa* *uilear* *Tomár* *de* *hoppa* *i* *huo-éabpac* *tpom-bulle* *bpeotaeéta*, *atá* *peal* *ó* *foin*, *aé* *bunéacé* *le* *na*, *atá* *a* *plánte* *anor* *as* *ni* *i* *breabap* *apir*.

Ta *éapra* *nó* *mapa* *dá* *éip* *i* *scóip* *as* *Connraó* *na* *Shaeóilge* *éarbeanap* *le* *na* *annab* *eugraimé* *saé* *ceannap* *i* *ceipm* *i* *n-a* *bpuil* *an* *Shaeóilge* *ar* *labairt*, *7* *a* *meio* *naome* *labap* *i*.

A new Gaelic society has been formed in Pawtucket, Rhode Island, and a society in affiliation with the Gaelic League is announced as about to be formed in Detroit, Michigan.

The fourth part of Father O'Growney's "Lessons" is appearing monthly in the *Brooklyn Gaelic*. A revised edition of the Lessons from the beginning is appearing weekly in the *New World*, of Chicago.

We hope to have indexes of volume V. and volume VI., just now complete, of the JOURNAL, speedily prepared. The frontispiece to vol. V. will be a portrait of Zeus, the author of the famous *Grammatica Celtica*.

The Gaelic League is preparing a statement, dealing with the whole case for Irish primary education. The fullest information is being gathered on the position of the Welsh language in the Welsh primary schools, and on the steps by which that position was secured.

The Cork Gaelic League gave an Irish concert on the 12th ult., at the Assembly Rooms, Cork. Herr Gmur conducted. Two Irish choruses were rendered by eighty juvenile voices. Mr. Owen Lloyd, the celebrated harpist, contributed prominently to the success of the entertainment.

Father Hennebry delivered a lecture replete with facts about the Irish language to the Irish Literary Society, Liverpool, on the 10th ult. He mentioned, *en passant*,

that a son of the great O'Donovan is now studying Irish under Professor Kuno Meyer, in Liverpool.

ni faos go mberó "Laoiré Oirín i dtír na nOg" ar easar 7 ar peic as Tomár O'Flannghaile i Lonsain. Tá luaithe, dá feabair. Uá gáillir beiréar ar an leabair.

Tá leabair beupla, ppeirín, ar tí ceatá ó Láimh an ughóirí foghlamta éuona. "For the Tongue of the Gael" is annu nó, is beas vail dá mbaineann uáin ghaoilís naé mberó tuarairís ar fan leabair po. leat-éiríom a luad.

Leabair is mó le páo 'ná ceatáir tóibí fan, 7 é dá pgiobad as an paor gceutona. Tomár O'Flannghaile, poelóirí Gaedéal-Sharansá as baint leir an nua-ghaoilís mar atá i ar gnaic-pgiobad 7 ar gnaic-labairt láiréad. Beir an poelóir dá tóil ar éiríom.

On the evening of February 13th, a magic lantern show was exhibited at the Cork Gaelic League by Mr. J. J. Murphy. The names and explanation of the views were given in Irish, and the entertainment was varied by Irish vocal and instrumental music. The idea should be developed, as it would prove of immense service in the rural districts.

Arrangements have been made by Mr. T. D. Sullivan, M.P., through the Gaelic League, Dublin, and the Gaelic societies of New York, to secure the interests of the Irish language in the Mullen bequest, of which Mr. Sullivan is trustee. A competent lawyer has been engaged, but no litigation is anticipated. Some time must elapse before the estate is realized under the terms of the will.

I n-ionas tuarairís ar obair na bliadúna, is é puo beiréar dá éirí i n-easair as Connrad na Gaedilge imbliaúna, leabairín i n-a mberó cup pior ar réad na Gaedilge, ar a maréar 7 ar a tarbhe, ar an leat-éiríom fá' brúil pí, ar an nór i n-ar péiríom a paorad, ar an obair atá dá veunam ar a pon, 7 ar gac níú eile baineat le n-a leat.

Beir an leabairín po 'na leabair eoluir 7 tpeoiré as muintirí éoranta na Gaedilge, 7 'na leabair éasairís as na daoimib go coitcéannas. Beir an eapta aoubpamair fá' éiló ann, 7 a lán ve neitib eile naé fearad aet so beasáin daoime i otaob na Gaedilge.

Feir éolir 7 oirpíor dá paib i nglarú i n-albasin, ni 'l i bpaó ó foim ann, is é an éirí ve n-éiríom is mó so éatim leir an oirpéat, asallam ghaoilge so bí iorip ar éatir ambhóp 7 buadail ós ve muintir ghilléarbuís. Dá éiríom, éus an beasfagarit coimheir dá paib i léatir, fá ghaoilge o'p'glum, 7 so gaealladair go léir a éomáile so veunam.

Is beas a paib le maoréam ve bairí bliadúna as an acasamí Ríogúda i otaob na Gaedilge, an lá fá veiréad. Tá obair na hacasamí ppointe 'na dá leiré, obair éitcéannas as baint le heolair coitcéann, 7 obair náirpúnta as baint leir an teangair náirpúnta. Is amháid atá an obair éitcéann, atá ar éumair eadé, dá paotepuad aca, 7 an obair náirpúnta. atá gan cabair gan coitgead eile, dá leiréan ar geul.

On April 10th the Belfast Gaelic League holds an Irish language conference in the Ulster Hall, Belfast, to be followed by an Irish concert. The conference will be of a practical business-like character, the resolutions proposed being vigorous and to the point. Delegates from

all parts of Ireland are expected. The arrangements have long since been perfected with great care and precision. Dr. Sinclair Boyd is to preside.

At a meeting in support of the Irish language movement held in the rooms 153 Conway-street, Birkbehead, on February 26th, Mr. T. Burke presiding, the following resolution was passed unanimously:—"That the Irish class heretofore held in these rooms be constituted a branch of the Gaelic League, and that the officers be—President, Dr. Liston; vice-president, Mr. Mairion; treasurer, Mr. F. Savage; secretary, Mr. P. Lawlor; assistant secretary, Mr. M. Savage; instructors, Mr. T. Burke, Mr. P. Lawlor, Mr. O'Kelly, and Mr. O'Donoghue."

The *Oban Times* appears full of Gaelic matter. A recent issue contains a review of Mr. McBain's Gaelic Dictionary, from which we quote the following passage:—"The author deals only with Scottish Gaelic, and excludes 'the mass of Irish words that appear in our larger dictionaries.' We fear he has used the pruning knife too freely, and lopped off as Irish words many which have from time immemorial entered into the vernacular of the Highland people. It is not easy to 'read the marches' thoroughly between Scottish and Irish Gaelic. At the period of the Dalriadic immigration the two languages were identical, or it would be more correct to say, that the one language was spoken in Ireland and in the West of Scotland, for the inhabitants were one people. Through the lapse of time divergences took place and different dialects sprang up, but many words in both countries can be claimed both as Scottish and Irish. We miss several words, which we have always regarded as pure Scottish, and which are current in the dialect of the people in South Argyllshire. Very many of the words in the dictionary are identical both in Scottish and Irish Gaelic, showing the truth of what we say above." A very sound and judicious criticism. Nothing could be more unscientific, unnatural and misleading than any attempt to read the marches.

DR. PEDERSEN ON THE IRISH LANGUAGE.—What pleased us most in the 1895 report of the "Society for the Preservation of the Irish Language" was the address of Dr. Holger Pedersen, of the University of Copenhagen. He said:—"First of all, I look upon the preservation of the Irish language as an act of justice due to that part of the Irish people who still speak the Irish language; for the intellectual and moral development of a people cannot be promoted, as it should be, by any other means than the mother tongue. But besides this, the preservation of the Irish language should be considered as a part of the National cause by the whole Irish nation, whether they speak English or Irish; lest they should lose the ties connect them with the great past of Ireland. Of course, the chief thing aimed at by patriotism must be the future prosperous state of the country, but if I should arise after my death, having lost every remembrance of the present life, surely this would not be a resurrection at all; it would not be I; it would be another person that would arise. Therefore, I think that the oldest monuments of the Irish language ought to be studied, the wonderful tales in the ancient Irish manuscripts ought to be read, and the development of the Irish language and literature ought to be carefully traced down to our own time in all the high schools of Ireland. Irish philology ought to be one of the most prominent disciplines of Irish education. I am sure that this would be a source of refreshment for the national vigour of the people." He then went on to refer in striking terms to the importance of the Irish language to science and to the history of civilization.

DIS-HARMED IMPRECATIONS.

BY REV. J. M. O'REILLY,

Surrey Hills, Sydney, New South Wales.

I have already said that *trab* *rséul* must be *trab* *rséul*—lit. "mage a story," "divil a story," or "wizard a story;" and will be a phrase used as euphemistically synonymous with *trab* *al* *rséul*, or *trab* *rséul*. By the way, in West Mayo, the last is always aspirated—pr. "yoon," and is always used when the same people would say "sorrow a nes," if it were in English they were talking.

For *ná p* *éipgró an t-aeapóir leat*—language is full of the traces of efforts at softening or wholly annihilating the inherent sentiment of curses.

In Ireland this process is known as "taking the harm out" of them; and the harm is the meaning.

Sometimes the "harm" is not extracted—in the process. But then, the people do the next best thing immediately after. They say, for instance: "bad luck to you"—"and I *era* t'youagin." Here, "*I crass*" means "*I cross*," or "*wish your bad luck*," *ie.*, "I wish to take the harm out of my curse again as far as I can."

Sometimes they leave the harm *within* as regards the person cursed, but try and extract their own guilt in reference to it, *ie.*, "May the divil act so and so by you," "if I'm not *sinning*," or, "God forgive me," or "*Christ pardon my mouth*," or "*God pardon my soul for cursing*."

But the rule is to "take the harm out" in the course, or process of the curse—even when they curse in English. KINS, or KENS, was a popular ending in such dis-harmed imprecations, both in England and Ireland. But in Ireland KENS is quite as frequent as *sent* or *sin*, doubtless through the *caol* to *caol* and *leacán* to *leacán* instinct.

Instances:—*Dickens*, for *divile*. I have often heard the *kens* postponed till after the *v* or *div*-*vle*:—"The *div-kens* so-and-so you." *Faykens*, or *far-kens*, or *feikens*, for *faith*; "sow *KENS*" for *sow*—in Ireland. *Od's Body-KINS*, for *God's Body*.

"*Cup*" in Irish, holds very much the same office as this *KINS* in English. It is constant at the end of curses; their own ends, of course, being evicted to give it place, except when the central word of the imprecation is so small, that to take a syllable from it would mean removing its whole self, *ie.*, *á* in *ná p* *éipgró an t-á* *leat*. In such a case, the "cup" is just added to the *á*, and the latter becomes "*ácup*," and all harm, because all meaning, has left it.

Trab-*cup* is constant for *trab*-*al*: "*t'lanam o'n trab* *cup*"—it is even shortened to *trab*-*cup*, pr. "d'yowk," "*trab*-*a* *cup* *tr* *om*," And this, too, is copied, or rather transferred into English—both *cup* and *c*. By my *oak* is common for by my *oath*: *thaw*-*cup*, shortened to *THAWCKS*, and *fair*-*cup* (*caol* to *caol*) shortened to *FAICKS*, are in constant use for *oath* and *oath*. "*a* *leab*-*cup*," in like manner, for a *leab*-*a*. The meaning of this latter is not to the present purpose, and so I will defer it to another time.

This "cup" is so common a mending of Irish imprecations, that even an English word ending in *crs*—for instance, *hens* *crs* *a*, would sound as an Irish word to genuine Irish ears—and not as a good sort of a word either.

Well, now; let us see. Put "cup" to *á*, and it becomes *ácup*. And this shortened, will be "*ácup*" in a moment; like *t' ácup*. *ná p* *éipgró an t-á* *leat*,

would be so horrible to the Christian Celt, that it is only in serious rage he would say it. But *ná p* *éipgró an t-á* "*ácup*," or an *t-ácup*, "*leat*," would be perfectly safe, because meaningless. "*ácup*" got among the people sometime or another. It was better than *ácup* in that it had a finer sound; in that it had some meaning, and yet none in the curse; in that it was a variety, and anyone acquainted with the Irish-speaking districts will see meaning in this last reason—and so it slipped in sometimes, and at last it remained, and its origin was forgotten as the generation that knew it passed away.

Then it was also so very easy a step from either *ácup* to *á cup* (as it was, doubtless, at first pronounced), or from *ácup*, to *ácup*-*ácup*, that the passing from one to the other was a matter almost of inevitability, given the word *ácup* at all.

The nearest English analogy I can think of is *Body-KINS* where *Body* is left untouched, and *kins* added, just as *á* is left whole in Irish, and "*cup*" added.

But already too much. Let my excuse be that it is much easier to see these things at a glance than set the sight so clearly before others. In such matters a disproportionate preface is sometimes a necessity. For the Irish of one district, and the genius of its methods, are often wholly foreign to people of another Irish district; and "if that be so in the green wood"—saving irreverence. And even when one is from the district of a phrase or word, it may be as mysterious to him as to a stranger, unless he has observed the old people and their ways, and retained the same in his memory. And that is a matter of personal "turn," and, above all, of deep, natural, unaffected love of his native land.

As to people who start far-fetched theories to explain Irish phrases—they will not explain them. The Irish rarely corrupted a word very far, and the explanation of such corrupted phrases will be found "nearer than the foot," or nowhere. If we go outside the door—*ie.*, into foreign learning and its ways and methods—to look for them we may travel far and grow weary with honest work; but the journey and the labour will be in vain for our purpose.

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